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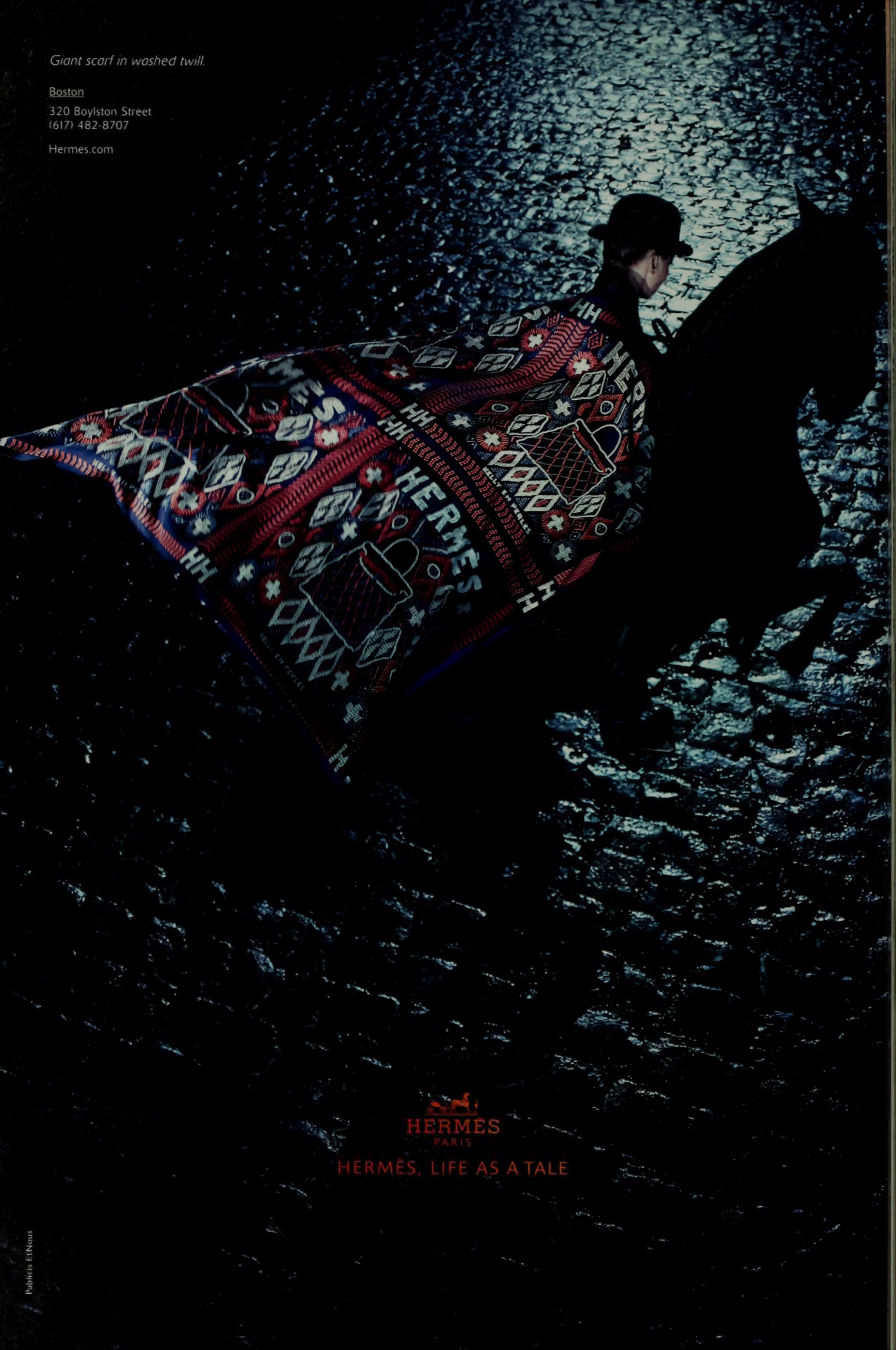

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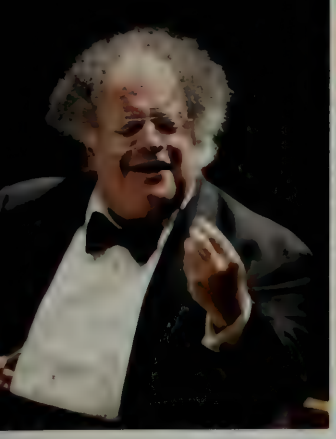
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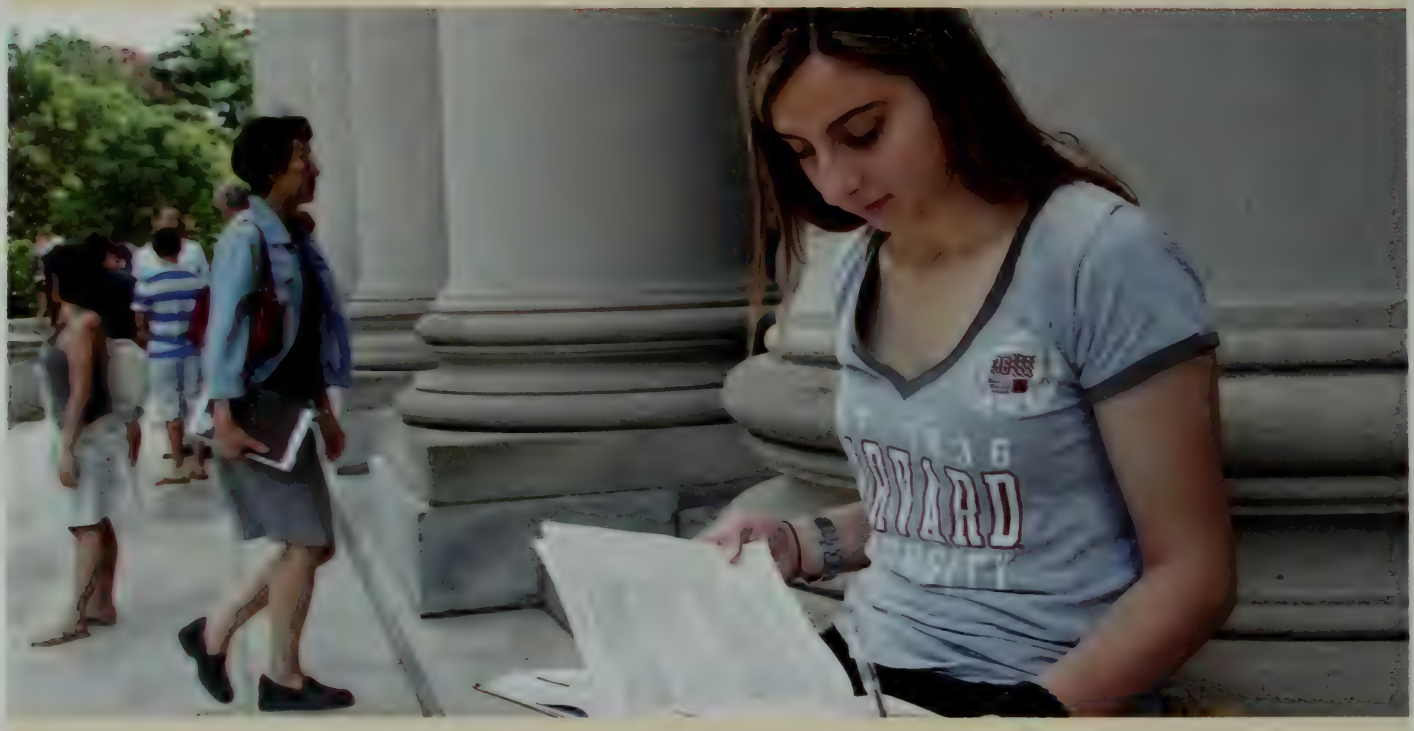
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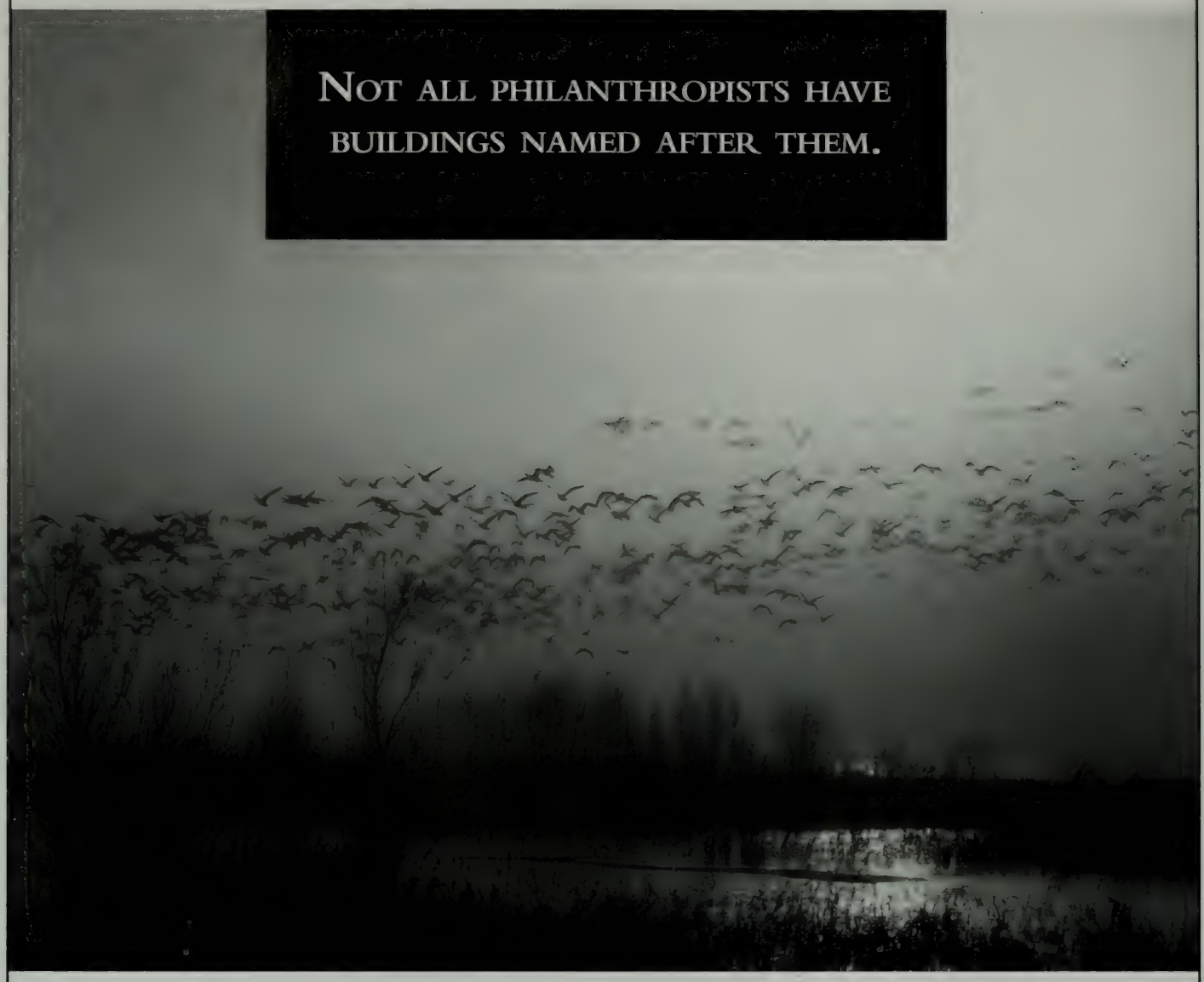
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BSO News

BSO Music Director James Levine Receives Columbia University's Ditson Conductor's Award

This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. "In his tenure as music director of the Boston Symphony Orchestra, James Levine has commissioned, programmed, and conducted an impressive number of contemporary American works," said Fred Lerdahl, secretary of the Alice M. Ditson Fund and the Fritz Reiner Professor of Musical Composition at Columbia. "The Ditson Fund is pleased to honor Levine for this exemplary commitment, which revives the Koussevitzky/Boston Symphony Orchestra legacy of commissioning and performing contemporary American music." The Alice M. Ditson Fund at Columbia established the Ditson Conductor's Award in 1945. It is the oldest award honoring conductors for their support of American music; previous recipients have included Mstislav Rostropovich, Leopold Stokowski, Leonard Bernstein, and Eugene Ormandy. Maestro Levine received the award at Symphony Hall on Saturday, November 27, prior to that evening's BSO concert, which included John Harbison's Symphony No. 1. The award was presented by contemporary music conductor Jeffrey Milarsky, who is a senior lecturer in music at Columbia and music director of the Columbia University Orchestra, as well as a member of the conducting faculty at the Juilliard School and artistic director of the AXIOM Ensemble, Juilliard's contemporary music group.

Two February Sessions of "BSO 101: Are You Listening?," Wednesday, February 2, and Wednesday, February 16, 5:30-6:45 p.m. in Symphony Hall

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for the next two sessions of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, February 2, and Wednesday, February 16, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The February 2 session (postponed from January 12 due to the anticipated snowstorm) will focus on illustrative music, using selections by Mussorgsky, Berlioz, and music of Tchaikovsky, Sibelius, and Thomas Adès inspired by Shakespeare's *The Tempest*. The February 16 session (recently added to the schedule) will focus on Mozart's Symphony No. 41, *Jupiter*, as a model of symphonic form in general and an example of


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Mozart's individual musical style in particular. (The season's final session, on Wednesday, March 30, will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel.) Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

"Project Beethoven" Fashion Contest and Other Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall, adding an exciting new element to the concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. "Project Beethoven" is the orchestra's third annual fashion contest and event, following last year's "Project Tchaikovsky" and the inaugural "Project Mozart" in 2009. Being held in conjunction with the February 3 BSO concert featuring Beethoven's Piano Concerto No. 3, "Project Beethoven" showcases evening wear inspired by the music of the great composer, and created by local designers and design students. The Symphony Hall doors will open at 6:30 p.m. on February 3, allowing patrons to view the dresses before taking their seats for the 8 p.m. concert; the winner of "Project Beethoven" will be announced following the performance, at a special post-concert fashion event and reception in Higginson Hall. Other upcoming "Symphony+" events include receptions in Higginson Hall following the BSO concerts on Saturday, February 5, and Saturday, February 12. All ticket holders are invited to attend. Please check bso.org for further details.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

The BSO's 2011 Concerto Competition

Each year the Boston Symphony Orchestra hosts a Concerto Competition for advanced high school instrumentalists who reside in Massachusetts. The Concerto Competition is open to 10th-, 11th-, and 12th-grade instrumentalists who are at an advanced level in their musical study. Administered in two rounds, the competition takes place at Symphony Hall between January and March each year, and the two First Place winners then perform their concerto either with the Boston Pops at a spring concert or with the BSO in a Youth and Family Concert. The BSO's Concerto Competition originated in 1959, when Harry Ellis Dickson founded the series of BSO Youth Concerts that continues to this day. Jonah Park Ellsworth, winner of the 2010 Concerto Competition and currently an 11th-grade student at Cambridge Rindge and Latin School, will be performing with the Boston Symphony Orchestra at the

next BSO Family Concert on Saturday, February 19, 2011. The application deadline for the 2011 Concerto Competition is Friday, February 18, and the process will conclude with a final round of auditions on March 29. The application can be downloaded at www.bso.org.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Ligeti, Mozart, and Dvořák. In the weeks ahead, Harlow Robinson of Northeastern University discusses Mussorgky, Beethoven, and Prokofiev (February 3-8), BSO Assistant Director of Program Publications Robert Kirzinger discusses Haydn, Chin, Dvořák, and Sibelius (February 10 and 12), and Joseph Auner of Tufts University discusses Mahler's Symphony No. 9 (February 23-March 1).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

BSO Corporate Sponsor of the Month: The Connolly Group at Morgan Stanley Smith Barney

Did you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is The Connolly Group at Morgan Stanley Smith Barney.

The Connolly Group led by Dick Connolly at Morgan Stanley Smith Barney views the arts as a vital part of the fabric of one's day-to-day experience. Mr. Connolly believes it is essential to a rich community that live music performance be widely available. He has chaired, co-chaired, and been a committee member for both "Presidents at Pops" and "A Company Christmas at Pops" since 1983, and currently serves as an overseer of the Boston Symphony Orchestra. He is committed to the organization and its mission to ensure that greater Boston remains abundant in the arts both today and for many years to come.

When you listen to a masterpiece delivered by artists at the top of their craft, walk into a theater, or learn to make music, you are being given the opportunity to see your world in a different way. This kind of perspective is valuable in any industry, which is why The Connolly Group at Morgan Stanley Smith Barney will continue to support efforts that seek to elevate the arts and those who participate in them, and to make creative learning widely available at an early age.

The Connolly Group is backed by Morgan Stanley Smith Barney, a global leader in wealth management. Morgan Stanley Smith Barney provides access to a wide range of products and services to individuals, businesses, and institutions, including brokerage and investment advisory services, financial and wealth planning, credit and lending, cash management, annuities and insurance, and retirement and trust services.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. (except February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org,

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by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the second of their 2010-11 "Classics" concerts on Saturday, February 12, at 8 p.m. and Sunday, February 13, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "*Three Bs*," features Boyce's Symphony No. 1 in B-flat, Beethoven's Symphony No. 2, and Brahms's Double Concerto, with BSO principal second violinist Haldan Martinson and BSO cellist Sato Knudsen as soloists in the Brahms. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The Muir String Quartet—BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—in residence at Boston University since 1983, performs Haydn's Quartet No. 1 in C, Opus 74; Janáček's Quartet No. 2, *Intimate Letters*; and Dvořák's Quartet in E-flat, Opus 51, on Wednesday, February 16, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Mozart's Clarinet Quintet in A, K.581, and Brahms's String Quartet in A minor, Opus 51, No. 2, on Friday, February 18, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 20, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO associate principal clarinetist Thomas Martin, BSO violinists Bo Youp Hwang and Tatiana Dimitriades, and violist Beth Guterman. Tickets are $24, with discounts for seniors and students. For more information, call (617) 964-6553 or visit bostonartistsensemble.org.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, February 28, at 6:15 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Coker's Quartet for bassoon and string trio, Kodály's Duo for violin and cello, Opus 7, and Beethoven's Serenade in D for string trio, Opus 8. For tickets or more information, call (617) 744-0452.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

Welcome Home!

Bob and Carol Henderson, Fox Hill Village residents



No matter how long their absence, each time the Hendersons return home from their world travels or visiting their homes in New Hampshire and Florida, they feel truly welcomed by the friendly residents and loyal staff of Fox Hill Village. Bob, the former CEO of ITEK, and Carol, mother of four sons, appreciate the availability of onsite cultural activities like college courses, movies, lectures, and concerts, the convenient fitness center, and dependable security that means worry-free travel. Passionate supporters of the arts, Bob is an Honorary Trustee and former Chairman of the Board of the MFA and Carol is a Life Trustee of the New England Conservatory and an Overseer of the BSO. Both love living so close to Boston making it a breeze to attend functions in the city yet leave time to cheer at their grandsons' football games in Dedham on the same day!

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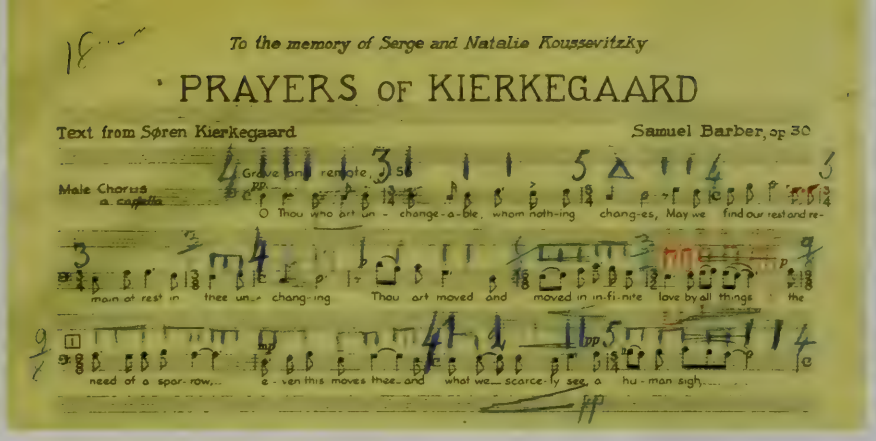
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.





Boston Symphony Orchestra

2010–2011

JAMES LEVINE

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

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Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

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Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

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Owen Young *
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Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

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Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

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Principal
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Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

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Gregg Henegar
Helen Rand Thayer chair

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James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
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Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

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Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
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Frank Epstein
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Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

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Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, a former member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides, has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

Apollo Belvedere (Rome)

Hindemith

Cardillac

New England premiere

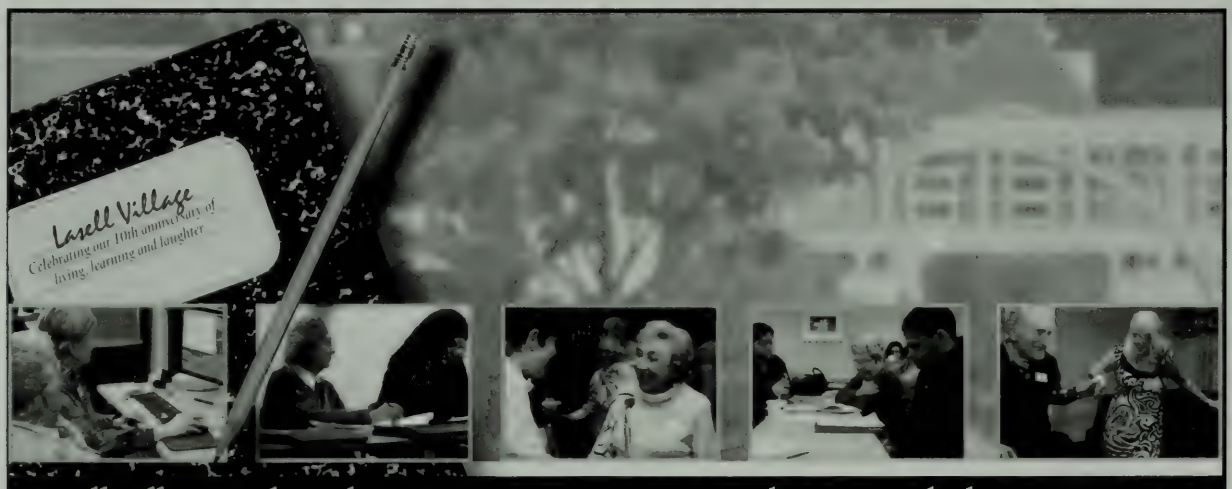
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left, Apollo Citharoedus (Rome)
right, Diana of Versailles (Paris)

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

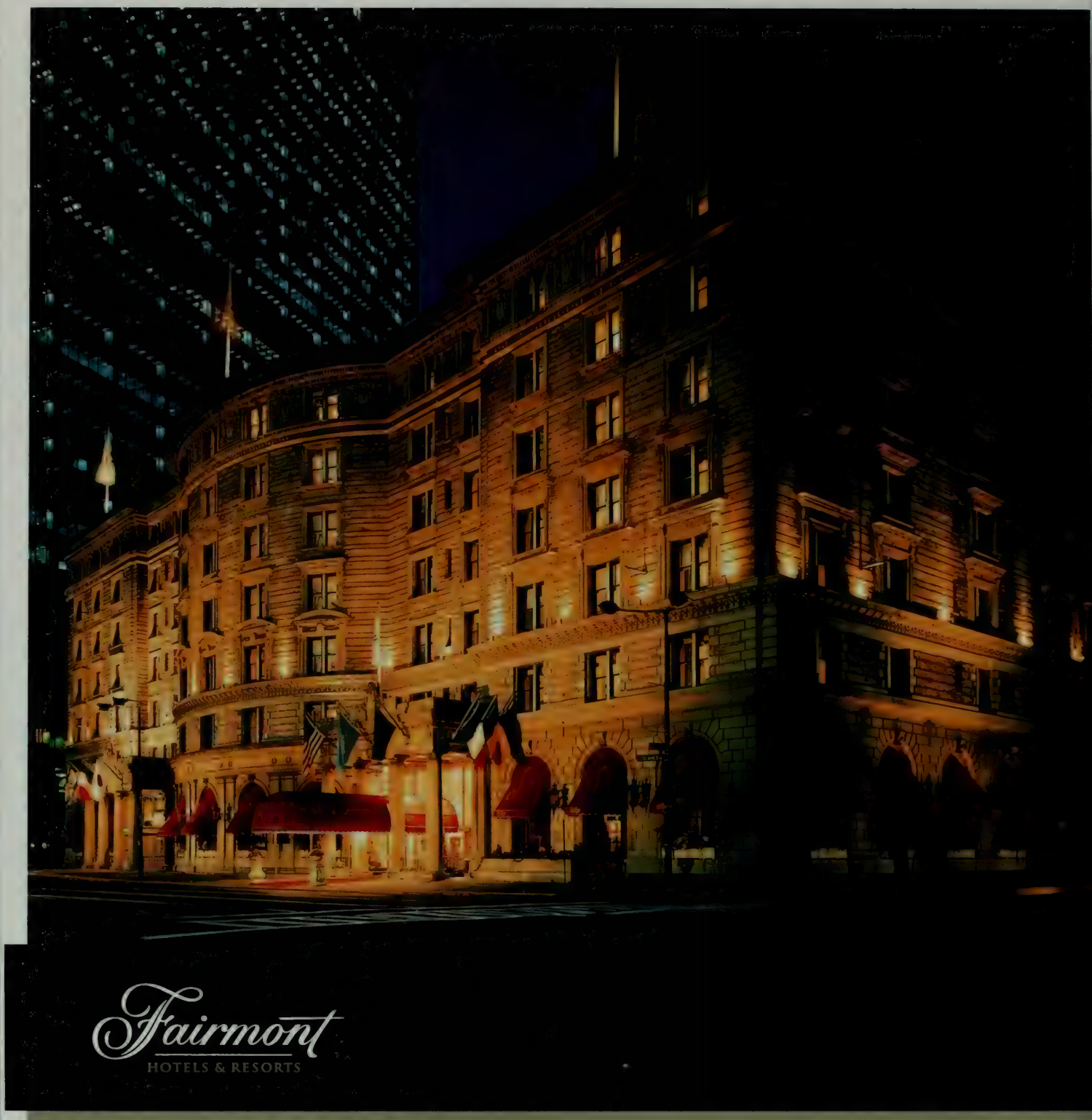
Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



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These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured on page 31). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 29), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a 4th-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles (see page 31), currently in the Louvre and also a copy of a 4th-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown opposite); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As late as 1947, one gentleman wrote to the former Board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> *So keep your temper, Anthony.*
> *Don't mind the people's roars.*
> *We'll drape the tables' dainty legs*
> *In cotton flannel drawers.*
> *We'll cover all those nudities*
> *That your pure nature fret,*
> *And put a bustle on the nag*
> *To hide her red rosette.*

CAROLINE TAYLOR *was on the staff of the Boston Symphony Orchestra for more than twenty-five years and is currently a BSO Trustee.*



Seated Anacreon (Copenhagen)

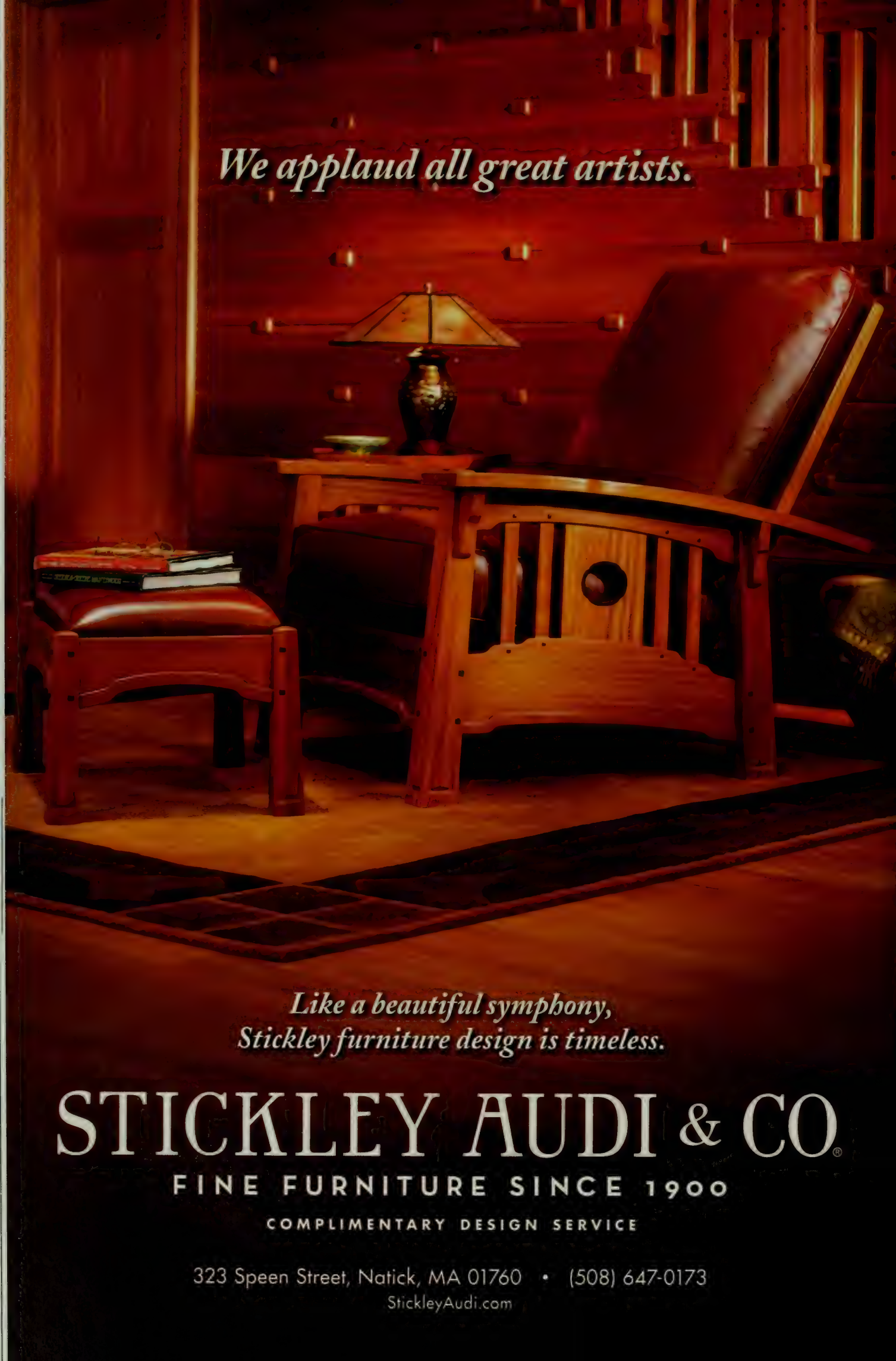
LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden;
head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)


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Nor would her technical advisors. (Newfoundland, 1932.)



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György Ligeti

Double Concerto for Flute, Oboe, and Orchestra (1972)

GYÖRGY SÁNDOR LIGETI was born in Dicsõszentmárton (now Tîrnäveni), Transylvania, Romania, on May 28, 1923, and died in Vienna on June 12, 2006. Ligeti fled Hungary in 1956 and thereafter lived primarily in Hamburg and Vienna. He wrote the Double Concerto for Flute, Oboe, and Orchestra in 1972 on commission for the 1972 Berlin Festival; the score is dedicated to the Festival's then-director, Walther Schmieding. For the premiere in Berlin on September 16, 1972, Christoph von Dohnányi conducted the Berlin Philharmonic and soloists Karlheinz Zöller, flute, and Lothar Koch, oboe, both of whom were members of the Philharmonic.

THE SCORE OF LIGETI'S DOUBLE CONCERTO calls for solo flute (also playing alto and bass flutes), solo oboe, and an orchestra of three flutes (all doubling piccolo), three oboes (second doubling oboe d'amore, third doubling English horn), two clarinets (second doubling E-flat clarinet), bass clarinet, two bassoons, contrabassoon, two horns, trumpet, trombone (tenor-bass), percussion (one player: glockenspiel, xylophone, and vibraphone), celesta, harp, four violas, six cellos, and four double basses (with the fourth player playing a five-string bass with the lowest string tuned to B). The piece is in two movements—the first about eight minutes long, the second about seven.

György Ligeti ultimately wrote five solo concertos, not including the Chamber Concerto of 1970. The Cello Concerto, completed in 1966, was the first, and has the closest ties to the Double Concerto for Flute, Oboe, and Orchestra. The other three were products of what we may as well call the composer's late period, which began about 1980, with the composition of the first book of his Piano Etudes and the Horn Trio—the wellsprings of the ensuing twenty-plus years of Ligeti's work. The three late concertos, significantly, featured each of the instruments of the Horn Trio (piano, violin, and horn) and drew on the musical explorations of that chamber work.

Ligeti often used individual pieces as a springboard to further works. He was arguably one of the most unique and adventurous composers in history, not just the twentieth century, but his catalog can nevertheless be read as a composer's exploration of a relatively few sonic, cultural, and constructive ideas whose expressive ramifications, in the

pieces themselves, are expanded to their limits. The two movements of the Double Concerto can be traced directly to poetic ideas already considered in earlier pieces. His *Atmosphères* for orchestra is the most famous example of the amorphous-seeming, but actually rigorously structured and contrapuntal, approach found in the first movement of the Double Concerto. This sound-world has been cited as the "Ligeti effect," but it's just one facet of the composer's style. It's also a big part of his fame: audiences experienced this music in Stanley Kubrick's *2001: A Space Odyssey*, for which Kubrick, without the composer's knowledge, used excerpts from *Atmosphères*, *Lux aeterna*, the Requiem, and *Aventures*. (Kubrick also used Ligeti's music later in *The Shining* and *Eyes Wide Shut*, with permission. According to his biographer Richard Steinitz, Ligeti made out well on the royalties for the *2001* soundtrack, even if he didn't get paid for his music's use in the film.)

The second movement of the Double Concerto involves an approach of superimposed, interlocking patterns that can be heard as articulating several different layers of musical speed. A listener might choose to focus on the fast speed of individual notes, or the medium speed of small groups of notes, or the slower progress of larger sections, not unlike the possibilities of viewing the levels of detail in a Seurat painting or a Chuck Close portrait. This idea is the monomania of Ligeti's harpsichord piece *Continuum* (1968), and from it also springs the intricate pattern-shifting that is central to the entirety of the cycle of Piano Etudes. The potential for treating material as either foreground or background within a pattern was reinforced for the composer by his encounter with the work

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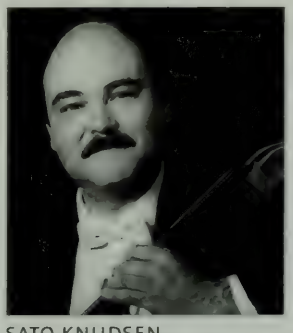
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Ligeti in later life with windup metronomes for a "performance" of his "Poème symphonique" for 100 metronomes (1962), an extreme example of his interest in overlapping rhythmic patterns and entropy

of M.C. Escher, right around the time he was writing the Double Concerto. The music of Steve Reich, best-known for his phase pieces, also figured into the evolution of this aspect of Ligeti's technique.

In the late 1960s and early '70s, Ligeti lived primarily in Berlin, where the Berlin Festival programmed his Chamber Concerto, a four-movement piece with immediate stylistic connections to the Double Concerto. The Berlin Festival then commissioned the Double Concerto, with solo parts to be performed by two of its members, Karlheinz Zöller, flute, and Lothar Koch, oboe. Ligeti composed part of the piece while living in Palo Alto, California, during the first part of 1972 while in residence at Stanford University. (It was also during that time he was commissioned to write his *San Francisco Polyphony* for the San Francisco Symphony, which had performed some of the composer's works under Seiji Ozawa's direction.) Richard Steinitz quite rightly points out that the two-movement, static-frenetic pattern of the concerto, which echoes the large form of the Cello Concerto, reflects the slow and free introduction followed by rhythmic dance music of much Central European folk music. Compare, for example, any two adjacent slow-fast movement pairs in Dvořák's *Dumky* Trio. Although their parts are difficult, the two soloists are scarcely treated as traditional concerto soloists; their parts are often hard to distinguish from the rest of the orchestra, particularly since Ligeti frequently combines each with its fellows within the ensemble.

In the years since *Atmosphères*, Ligeti had again become interested in audible melodic lines, as opposed to networks of counterpoint so dense that any single strand is subsumed in the web. In the Double Concerto melody vies with texture, but the melody of the first movement, marked "Calm, with tenderness," is one of small steps and extreme chromaticism, even to the point of microtonal inflection—slight adjustments to a pitch up or down, giving us more than the twelve standard pitches of the scale. Ligeti's unusual orchestra



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employs only lower strings, a large woodwind section, four brass, celesta and harp, and a single percussionist playing, sparsely, only pitched mallet instruments. The harp, celesta, and percussion are used often for an immediate clarifying effect, such as in the bright unison exclamations we hear throughout the piece. At other times their presence is atmospheric.

It's important, in this movement, to realize how very slowly the melody moves forward. The flute soloist from the outset plays the large alto flute, whose duskier tone stands out against the woodwinds of the accompaniment. This chromatic first section tends toward a clear unison B (about 1:40-1:45 into the piece), a significant arrival point that also heralds the first entrance of the oboe solo in a much higher, brighter register. The music becomes ever so slightly more forward-moving. A unison A in the orchestra drops the range to the lower depths again, with the alto flute solo joining the oboe; gradually both move upward, sometimes with the extreme friction of adjacent pitches less than a minor second apart. Dynamics are usually very low: the foreground flute and oboe in the *p* range, with the orchestra usually *ppp*. The louder climactic point of the movement is reached by a faster ascent and a quick falling scale. The flute soloist switches to bass flute for the balance of the movement, and the energy dissipates.

The second movement is marked "Allegro corrente"—*corrente* could refer to a very active type of Italian dance form (used by Bach, among others), but likely here is strictly translatable as "current," implying a flowing, headlong motion. The flute soloist retains the large bass instrument, playing oscillating figures moving between sextuplet, quintuplet, and septuplet groupings; the orchestral clarinets accompany with similar groupings out of phase with the soloist and each other. The effect is at first a buzzing, unclarified surface that gradually seems to come into focus. The solo oboe enters in a unison with the flute—finally the standard flute—with an orchestral flute and bass clarinet in an accelerating oscillation. Following a textural passage of just strings, the flute solo instigates a passage along with its three orchestral fellows over quiet tremolo strings. A sharp ascent ushers in an all-reeds episode—solo oboe with oboe d'amore, English horn, clarinets, and bassoon. The entrance of harp and celesta creates a hazy sheen. In the second half of the movement, Ligeti opposes extremes of high and low, and both soloists are virtually indistinguishable from the ensemble except for a couple of short but wild flurries. As had happened in a few places throughout the piece, the concerto ends suddenly in mid-event, "as though torn off."

Robert Kirzinger

THE UNITED STATES PREMIERE *of Ligeti's Double Concerto took place at the Juilliard School in New York City on December 6, 1974. Richard Dufallo conducted the Juilliard Ensemble, with soloists Nadine Asin, flute, and George Paradise, oboe.*

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Wolfgang Amadè Mozart

Violin Concerto No. 4 in G, K.218

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. It was long believed that Mozart composed all five of his violin concertos—K.207, 211, 216, 218, and 219—between April and December 1775, but based on evidence gleaned from the manuscripts, the first of them, K.207, was more likely composed in 1773. The D major concerto, K.218, was completed in October 1775 and probably had its premiere in Salzburg not long after that, perhaps with Mozart himself as soloist.

IN ADDITION TO THE SOLO VIOLIN, the score of this concerto calls for two oboes, two horns, and strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer. His great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether intended for himself or for other virtuosos. But during the earlier years, when he was still concertmaster in the

court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin at court was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed while Wolfgang was still concertmaster in the service of the Archbishop at Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later Mozart wrote a new slow movement (an Adagio in E major, K.261)



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Leopold Mozart

to replace the middle movement of the fifth violin concerto (K.219), and Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

The violin concertos of 1775—composed when Mozart was but nineteen years old—date from a period when he was still consolidating his concerto style and before he had developed the range of dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent a substantial development, and the last three of the five concertos have long been a regular part of the repertory. Wolfgang and Leopold both seem to have been especially fond of K.218. They referred to it as the "Strasbourg concerto," apparently because one of the tunes in the last movement was similar to a dance known as the "Ballo strasburghese." Wolfgang reported to his father that he had played it most successfully in Augsburg on October 19, 1777; "it went like oil," he wrote four days later. Earlier in the same month Leopold

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III. Rondo. Andantino grazioso.

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First time in Boston

I. Andante Comodo.
II. Allegro.
III. Comodo.
IV. With strongly marked rhythm.

Wallace . . . "Villon," Symphonic Poem, No. 6, for Orchestra
First time in Boston

Delius "In a Summer Garden"
First time in Boston

Wagner Prelude to "The Mastersingers of Nuremberg"

SOLOIST

Mr. SYLVAIN NOACK

There will be an intermission of ten minutes after the Foote selection

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston. Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

1417

Program page from the first Boston Symphony performance of Mozart's D major violin concerto, K.218, on April 20, 1912, with Sylvain Noack as soloist and Max Fiedler conducting (BSO Archives)

had written to Wolfgang of Brunetti's performance of the concerto in Salzburg. It had gone well generally, "but in the two Allegros he played wrong notes occasionally and once nearly came to grief in a cadenza." Leopold's report was, no doubt, partly informational, but perhaps he meant it also to spur Wolfgang to greater heights in his violin playing.

Compared to the earlier concertos of 1775, K.218 is much expanded in scale and in the development of concerto technique: the first appearance of the soloist following the orchestral ritornello is now more of an event, a dramatic moment like the appearance of a singer in an opera aria. Mozart's skill at projecting the solo part—using extremes of range, greater virtuosity, and modulatory exploration—brings this concerto and the one that followed it close to Mozart's mature concerto style of the following decade; the growth in his control of the medium in just a matter of months is nothing short of extraordinary.

The Andante cantabile is a lyrical instrumental aria in slow-movement sonata form for the soloist, who occasionally engages in delicious dialogue with the oboes. The final Rondeau (the French spelling is significant, suggesting a refined grace and stateliness that was swept away entirely in some of the whirlwind rondos—with Italian spelling—in the later concertos) alternates an Andante grazioso in 2/4 time with an Allegro ma non troppo in 6/8. Each time the andante appears, with its measured little tune, it seems to get stuck, just before the cadence, and only a burst of the 6/8 allegro can bring the musical sentence to conclusion. The extended middle section of the movement, in gavotte rhythm, continues the "French" feeling. When the main andante theme returns twice more, Mozart provides two new "solutions" to the problem of getting unstuck and brings the concerto to a close in whimsical good humor with a fadeout to silence.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF K.218 *were in April 1912, with Sylvain Noack under the direction of Max Fiedler. Subsequent BSO performances featured Noack (with Karl Muck and, later, Ernst Schmidt conducting), Fritz Kreisler (with Karl Muck), Samuel Dushkin, Yelly d'Aranyi, Orlando Barera, Antonio Brosa, and Jascha Heifetz (all with Serge Koussevitzky), Albert Spalding and Heifetz (with Richard Burgin), Joseph Silverstein (with Charles Munch, James Levine, Seiji Ozawa, and David Zinman), Yuzuko Horigome (with Kurt Masur), Cho-Liang Lin (with Trevor Pinnock), Maxim Vengerov (with Ozawa), Frank Peter Zimmermann (the most recent subscription performances, with Bernard Haitink in March 2001), and Gil Shaham (the most recent Tanglewood performance, on August 13, 2005, with Sir Andrew Davis).*

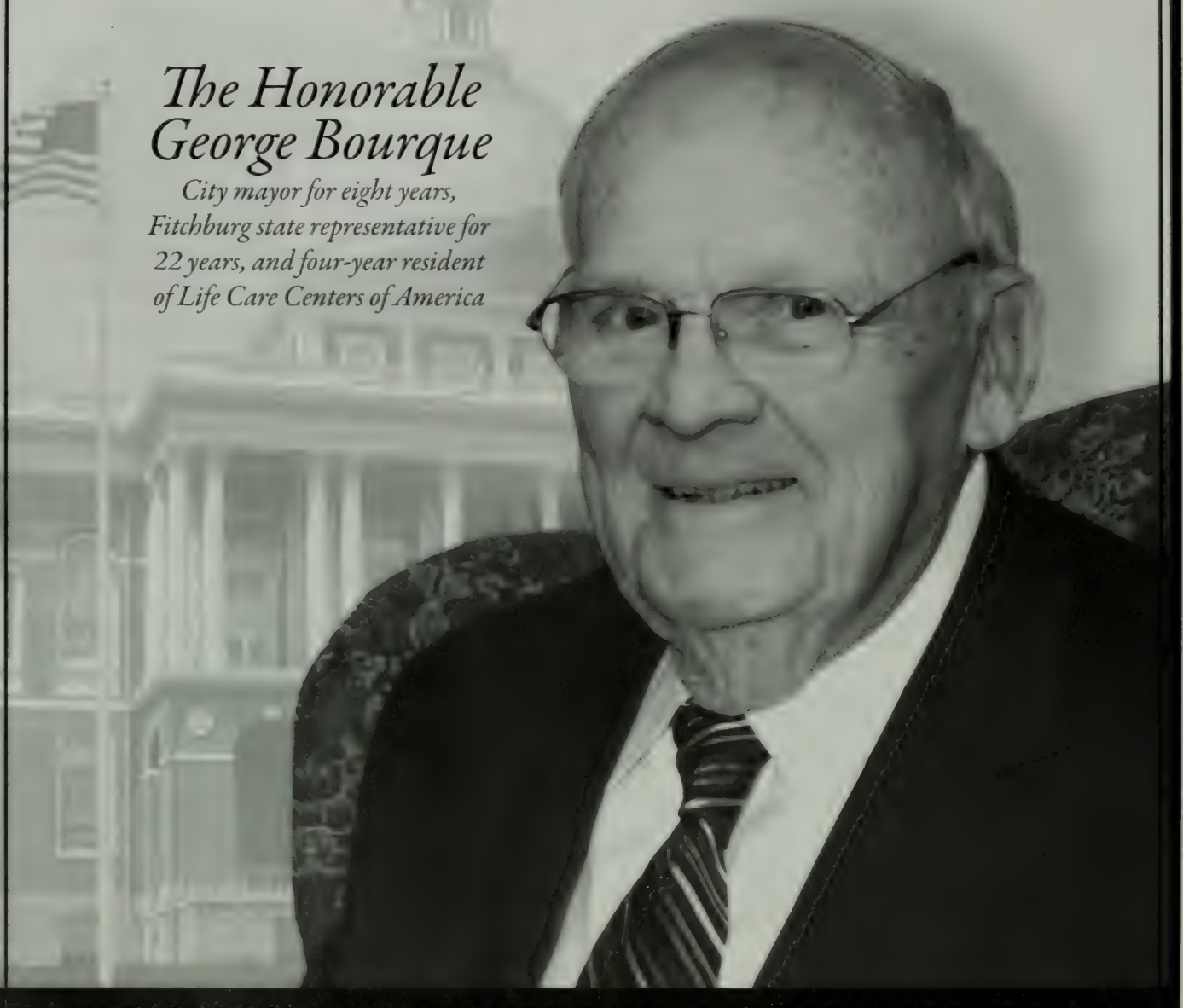
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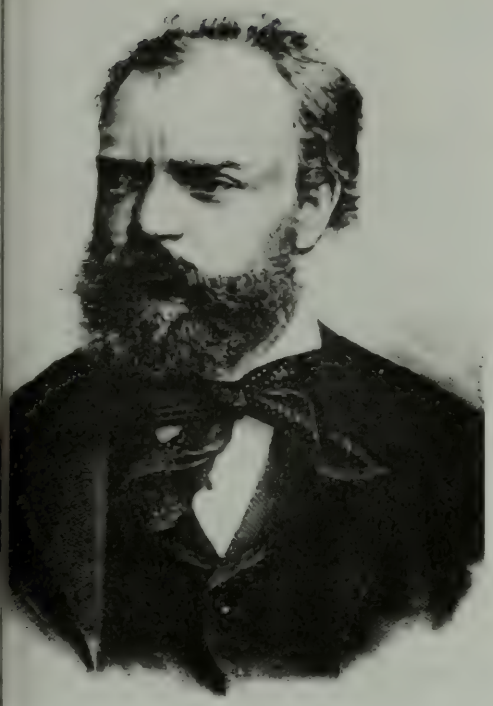
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Antonín Dvořák

Symphony No. 7 in D minor, Opus 70

ANTONÍN DVOŘÁK was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He began to sketch this symphony on December 13, 1884, and completed the score on March 17, 1885. Dvořák himself conducted the premiere on April 22, 1885, at Saint James's Hall, London, at a concert of the Royal Philharmonic Society. The score as we now know it incorporates a few revisions made in June 1885.

THE SCORE OF DVOŘÁK'S SYMPHONY NO. 7 calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

When Volume II of Donald Francis Tovey's *Essays in Musical Analysis* appeared in 1935, many of his readers must have been startled to come across this sentence: "I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven."* For one thing, hardly any of Tovey's readers were likely ever to have heard the D minor symphony. Performances of any of Dvořák's symphonies other than the *New World* were extremely rare, at least outside Czechoslovakia. Václav Talich's wonderful recording of No. 7 with the Czech Philharmonic came out in 1938, but record buyers in those days were also relatively few and had smaller collections, to say nothing of the fact that during the Second World War, with the ingredients of shellac needed for a more urgent cause, there was a huge and frustrating discrepancy between what manufacturers listed in their catalogues and what one could actually find in stores. In sum, for most people the "other" Dvořák symphonies were a discovery of the years after the war.

* Actually what Tovey wrote was "Second Symphony." Only five of Dvořák's nine symphonies were published during the composer's lifetime, and only after 1955, as the complete critical edition of his works began to come out of Prague, did people adopt the present numbering that takes all nine symphonies into account and places them in their correct chronological order. The old numbering reflects the order of publication.

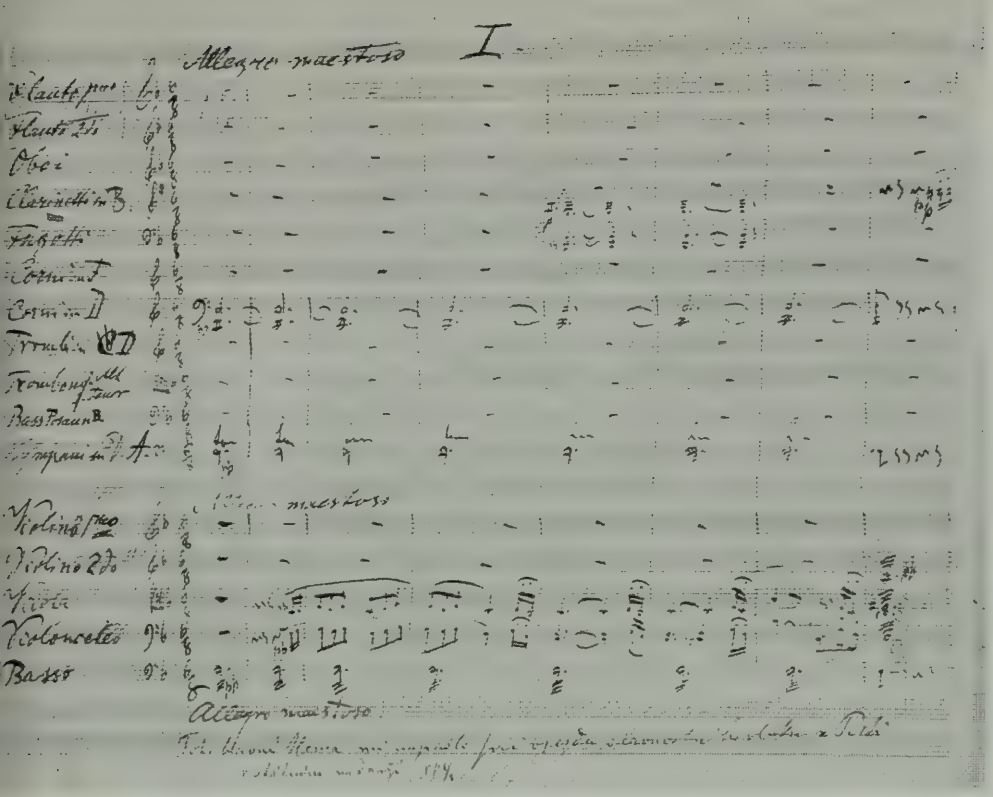
If a reader half a century ago found Tovey's assessment of the D minor symphony surprising, that was also because neither professional musicians nor listeners—again, outside Czechoslovakia—were inclined to take Dvořák terribly seriously. He was the composer of the Symphony *From the New World*, the *Carnival* Overture, and the Slavonic Dances—a composer for popular concerts, a genre- and landscape-artist, friendly, colorful, but not a plausible person to have written one of the "greatest and purest" symphonies since Beethoven and hardly to be mentioned in the same breath as so secure a tenant in the pantheon as Johannes Brahms. The first to disagree with that judgment would have been the redoubtable Dr. Brahms himself, he who had used his prestige to set his younger colleague up with an important publisher, who helped him to get a series of government grants, and was ever available to him with kindness and advice.

Dvořák's problematic estate fifty, sixty, seventy years ago was a drastic change from the enormous esteem in which he was held from the 1880s on. His fame at home had begun with the performance in 1873 of a patriotic cantata called *The Heirs of the White Mountain*.* In 1878, at the urging of Brahms, the Berlin firm of Simrock added Dvořák to its list. Simrock began by issuing the Moravian Duets (for soprano and mezzo-soprano) that had so impressed Brahms in the first place, following this with the first set of Slavonic Dances for piano four-hands. The success of the latter work was enough in itself to make an international reputation for Dvořák. The first performance of the *Stabat Mater* in Prague in 1880 made an immense impression; meanwhile, the Joachim Quartet took on his chamber music, and his work was also coming to be known in America, especially in New York as well as in Cincinnati and Saint Louis, with their big settlements of music-loving Germans.

The success of the *Stabat Mater* was nothing less than sensational when Joseph Barnby introduced it in London in 1883, and in that peculiarly English world of choir festivals Dvořák became beloved and revered like no composer since Mendelssohn. The Royal Philharmonic Society invited him to conduct concerts in London in 1884. It was in response to the success of the Symphony No. 6 in D major, then known as "No. 1," that he was immediately invited to write a new symphony for performance the following year. That would be the present work.

The invitation set him afire with ambition. "Just now," he wrote to his friend Judge Antonín Rus on December 22, 1884, "a new symphony (for London) occupies me, and wherever I go I think of nothing but my work, which must be capable of stirring the world, and God grant me that it will!" He had been excited by Brahms's newest symphony, the Third, which he had gone to Berlin to hear in January 1884 and which gave him a new standard to shoot for. Moreover, as a letter to Simrock in February 1885 tells us, he was spurred by Brahms's verbal exhortations as well as by his direct musical example. "I have been

* It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Hapsburg Empire, a condition that obtained until October 28, 1918.



First page of the autograph score of the Dvořák Seventh Symphony; at the bottom Dvořák has written: "This main theme occurred to me when the festival train from Pest arrived at the State Station in 1884."

engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don't want Brahms's words to me, 'I imagine your symphony quite different from this one [No. 6 in D],' to remain unfulfilled."

A scan of the Brahms correspondence has failed to uncover any comment on the Seventh Symphony, but it is impossible to believe that Brahms was disappointed. The new work could hardly have been more different from its sunshine-and-blue-skies predecessor. For in the early 1880s, Dvořák was at a point of crisis. His mother, to whom he was close, had died in December 1882, and he was in distress over the steady deterioration of the mental health of Bedřich Smetana, the founding father of modern Czech music. (Smetana was released by death in May 1884.) Not least, Dvořák was perplexed about his own life. Being swept along on waves of success also meant being under growing pressure, internal and external, to consolidate his position and turn from a provincial composer into an international one. But "international" really meant Austro-German, and the idea was for him to move to Vienna, to write operas on German texts, and to quit pestering Simrock about having his first name appear as "Ant.," if not actually "Antonín," rather than the German "Anton." It was hard for him to say "no" to the well-intended advice of people like Brahms and the critic Eduard Hanslick; on the other hand, to deny his own ethnic and linguistic heritage was impossible for someone who identified himself so closely as did Dvořák with the rising tide of Bohemian nationalism. It added up to a troubled time for him. It was during this period and in this mood that he wrote his two masterpieces in tragedy, the F minor trio, Opus 65, and the D minor symphony.

Dvořák makes his way into the music with a theme as dark and under cover as it is determined. And before the violas and cellos even articulate that idea, a low D pedal (horns, drums, and basses) has already done its work in defining the atmosphere. Dvořák's biographer John Clapham has published a fascinating account of the sketches of the D minor

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II. CONCERT.

SATURDAY, OCTOBER 23D, AT 8, P. M.

PROGRAMME.

R. WAGNER.	OVERTURE, (The Mastersingers of Nuremberg.)
L. v. BEETHOVEN.	ARIA, (Fidelio.)
JOH. SEB. BACH.	THREE SONATA MOVEMENTS, arranged for Orchestra by W. GERICKE. (Second time.)
H. BERLIOZ.	ARIA FROM DAMNATION OF FAUST. (My heart with grief is heavy.)
ANT. DVOŘÁK.	SYMPHONY in D minor, No. 2, op. 70. Allegro maestoso.—Poco Adagio.— Scherzo (Vivace).—Finale (Allegro). (First time.)

SOLOIST:

FRL. LILLI LEHMANN.

NOTE. The Sounding Board over the Stage has been built as an experiment, and if the result is satisfactory will be replaced by a more attractive structure.

Program page from the first Boston Symphony performance of Dvořák's Symphony No. 7—listed as "No. 2" because the composer's first five symphonies had not yet been published—on October 23, 1886, under the direction of Wilhelm Gericke (BSO Archives)

symphony in which he points out that it took Dvořák several attempts before he arrived at the details that contribute so powerfully to the oppressive atmosphere, sharpening the rhythm of the upbeats, for example, and adding the shuddering halt on the diminished-seventh chord in the theme's sixth measure.

The clarinets continue the thought plaintively. The harmony is as unyielding as in the first phrase, but the tough tonic pedal has given way to the question mark of the ever-ambiguous diminished seventh. Characteristically, Dvořák includes a wealth of thematic ideas. Quickly he builds to a climax, withdraws for a moment into a pastoral conversation of horn and oboe, then works up to an even more intense crisis (always with the new, sharper version of the upbeat as motor) before settling into a new key, B-flat major, and delighting us with a wonderfully spacious melody. It is one from the house of Brahms: specifically, it reminds us of the cello solo in the Piano Concerto No. 2, first performed in 1881 and published in 1882, and of the song "Immer leiser wird mein Schlummer," yet to come.

This is expanded magnificently until the rich exposition comes to a close poised on the dominant of D minor, just as though there were going to be a formal repeat. Instead, the music plunges—*pianissimo* but with great intensity—into the development. This moves swiftly and masterfully, covering much territory. The recapitulation is tautly condensed—it even begins in mid-paragraph—and only in the dying-away coda does the music draw more leisurely breaths. D minor is a key that has a special sound, partly because all the string instruments have open strings tuned to D and A. It also has a special set of sonorous and expressive associations, defined by a whole series of works including Mozart's D minor piano concerto and *Don Giovanni*, Beethoven's and Bruckner's Ninth symphonies, and Brahms's Piano Concerto No. 1 and *Tragic* Overture. This first movement is very much and very consciously part of this D minor tradition.

The Adagio is, with those in his F minor trio and G major string quartet, Opus 106, one of Dvořák's most searching. Here, too, there is astonishing richness and variety of material,

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presented lucidly, with a profoundly original sense of order, and gloriously scored. The most personal paragraph is one in which a reiterated phrase with a melancholy falling seventh in *pianissimo* strings is punctuated by pairs of soft chords for woodwinds and pizzicato strings. This I take to be an obeisance to a similar moment in the Brahms Third Symphony, a piece that, as mentioned earlier, was a significant inspiration to Dvořák.

The scherzo moves in flavorful cross-rhythms, the swinging theme in violins and violas falling into three broad beats per measure, while the cello-and-bassoon tune is in two. It is all force and energy, after which the Trio brings contrast in every aspect, by being in a major key, by its gentleness, and by the skillful and evocative blurring of outlines and textures. The Trios in Dvořák's scherzos are usually picturesque in a folksy sort of way; this one is out of the ordinary not merely for its cunningly clouded sound but also in being so richly developed and extended. In most ways this scherzo is a moment of relaxation after the densely composed, attention-demanding two movements that precede it, but the coda reminds us that the context is one of tragedy.

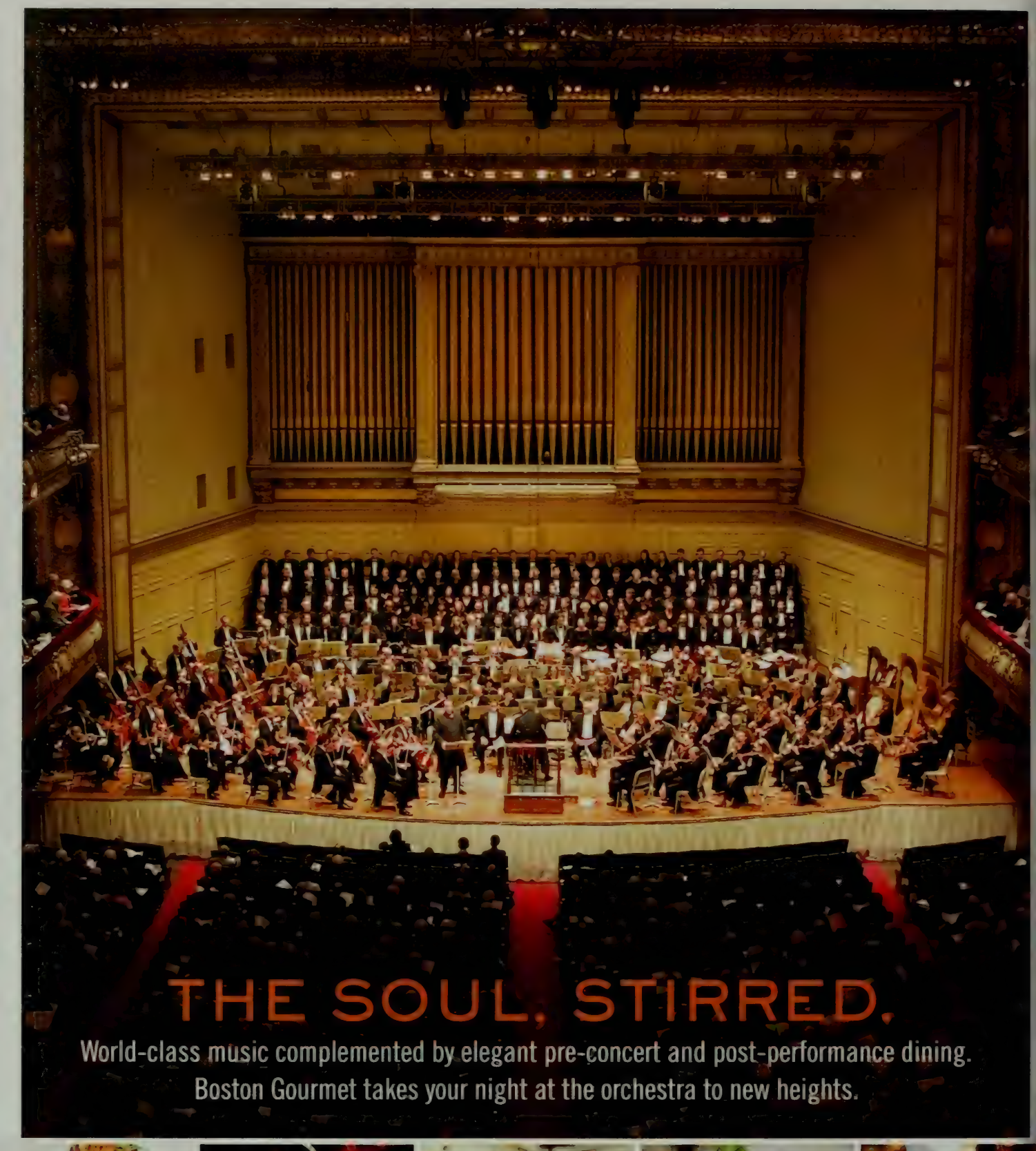
The finale also presents a wealth of themes, from the first impassioned gesture, through the dark that follows immediately, to the confidently striding A major tune for the cellos. The development is ample and rises to a tempestuous climax. The taut recapitulation leads to a solemn peroration in D major, the remarkable harmonies at the end suggesting that Dvořák was invoking the close of Schubert's great F minor Fantasy for piano four-hands.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE *of Dvořák's Symphony No. 7 was given by Theodore Thomas with the New York Philharmonic on January 8, 1886.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Dvořák's Symphony No. 7 were given by Wilhelm Gericke on October 22 and 23, 1886, since which time the orchestra has also played it under the direction of Arthur Nikisch, Emil Paur, Pierre Monteux—then, after a gap of forty years from 1923 to 1963—Erich Leinsdorf, Colin Davis, Stanislaw Skrowaczewski, Donald Johanos, Joseph Silverstein, Jeffrey Tate, André Previn, Bernard Haitink, Franz Welser-Möst, Seiji Ozawa, Ilan Volkov, James Conlon, Iván Fischer, Hans Graf (the most recent Tanglewood performance, on July 23, 2004), James Levine, and Julian Kuerti (the most recent subscription performances, in March 2008).*



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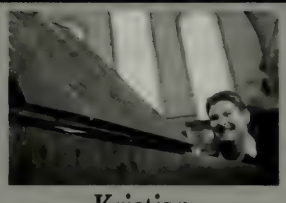
The most recent and most comprehensive English-language biography of Ligeti is Richard Steinitz's excellent *György Ligeti–Music of the Imagination* (Northeastern University Press, 2003). Also worth seeking is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback, 1999). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features the author's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the most recent (2001) edition of The New Grove Dictionary of Music and Musicians; this was updated for the online version as recently as 2006. The article for the earlier (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989). Rachel Beckles Willson's recent *Ligeti, Kurtág, and Hungarian Music During the Cold War* tackles the geographical and political context in which those two great composers worked in Hungary (Cambridge University Press). From 2009 is Michael Searby's *Ligeti's Stylistic Crisis: Transformation in His Musical Style, 1974-1985* (Scarecrow Press paperback; note that the Double Concerto falls earlier than the range of years of that study). Information on Ligeti and his works can also be found at the website of his publisher Schott, www.schott-music.com.

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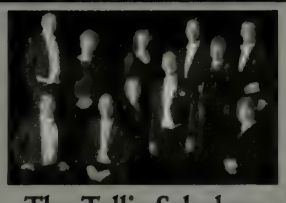
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The Double Concerto has been recorded a few times. Former Boston Symphony Orchestra principal flute Jacques Zoon is flute soloist, and Heinz Holliger oboe soloist, in a recording by the Dutch ASKO and Schoenberg ensembles conducted by Reinbert de Leeuw (Teldec). This recording is part of the "Ligeti Project," a series of discs, split between the Sony and Teldec labels, of nearly all of the composer's works, mostly made with the composer's direct editorial participation. Jacques Zoon is also soloist on another recording of the Double Concerto, this time with oboist Douglas Boyd and the Chamber Orchestra of Europe led by Claudio Abbado, now available on disc only as part of a four-disc set (Deutsche Grammophon)—but also downloadable via Deutsche Grammophon and other sources. Holliger also made an earlier recording, with flutist Aurèle Nicolet and the London Sinfonietta conducted by David Atherton (London, but seemingly out of print). Elgar Howarth's recording of the Double Concerto with the Swedish Radio Symphony Orchestra and soloists Gunilla von Bahr, flute, and Torleif Lännerholm, oboe, is available, with different disc-mates, on two labels (BIS and Wergo).

Robert Kirzinger

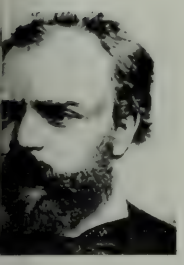


The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback).

Though published twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the concertos (Schirmer). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). The series of BBC Music Guides includes a volume by A. Hyatt King on *Mozart Wind & String Concertos* (University of Washington paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press). Notes by Michael Steinberg on

Mozart's violin concertos 3, 4, and 5 are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Mozart's violin concertos in D major and A major (No. 4, K.218, and No. 5, K.219, respectively) are among his *Essays in Musical Analysis* (Oxford paperback).

Complete recordings of the five Mozart violin concertos (listed alphabetically by soloist) include Pamela Frank's with David Zinman and the Tonhalle Orchestra (Arte Nove), Gidon Kremer's with Nikolaus Harnoncourt and the Vienna Philharmonic (Deutsche Grammophon), Anne-Sophie Mutter's (as both conductor and soloist) with the London Philharmonic (Deutsche Grammophon), and Itzhak Perlman's with James Levine and the Vienna Philharmonic (Deutsche Grammophon).

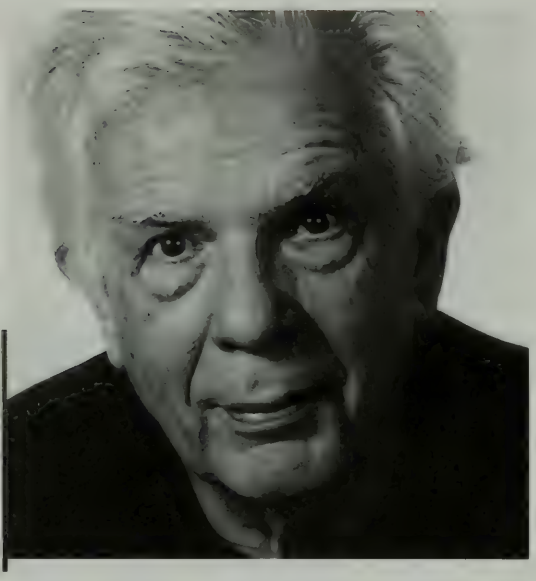


John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the 2001 edition of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, a collection of essays and documentary material edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). All of Dvořák's symphonies are discussed by Jan Smaczny in his chapter on "The Czech Symphony" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback). Donald Francis Tovey's note on the Symphony No. 7 is in his *Essays in Musical Analysis*, where it is called (according to the now long-outdated numbering that preceded the publication of Dvořák's first five symphonies) the Symphony No. 2 (Oxford paperback).

Christoph von Dohnányi recorded Dvořák's Symphony No. 7 with the Cleveland Orchestra (London/Decca). Other recordings (listed alphabetically by conductor) include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) and the London Symphony Orchestra (LSO Live), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence), Carlo Maria Giulini's with the London Philharmonic (EMI; there are also live Giulini performances with the New Philharmonia from 1975, on BBC Legends, and with the Berlin Philharmonic from 1973, on Testament), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), James Levine's with the Chicago Symphony Orchestra (RCA, recorded 1984), Sir Charles Mackerras's with the Philharmonia Orchestra (Signum), and George Szell's with the Cleveland Orchestra (Sony Classical).

Marc Mandel

Artists



Christoph von Dohnányi

Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and his legendary twenty-year tenure as music director of the Cleveland Orchestra. He also held the position of chief conductor of the NDR Symphony Orchestra, from 2004 to 2010. In North America this season he leads subscription concerts with the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, and the Boston Symphony Orchestra. Last summer he led the Boston Symphony at Tanglewood and also conducted the Tanglewood Music Center production of *Ariadne auf Naxos*. This season he leads concerts internationally with London's Philharmonia Orchestra, the Royal Concertgebouw Orchestra of Amsterdam, the Orchestre de Paris, and Israel Philharmonic, among many others. Honorary Conductor for Life of the Philharmonia Orchestra, he and the orchestra recently performed a three-concert residency in Vienna's Musikverein, and toured Germany and the west coast of the United States. They have also developed a successful collaboration with the Théâtre du Châtelet in Paris, where they have performed Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*, among other works. Other highlights of Christoph von Dohnányi's recent seasons include concert series with the Pittsburgh Symphony and the Los Angeles Philharmonic (leading the four Brahms symphonies over a two-week period); appearances with the Boston Symphony,

Chicago Symphony, and New York Philharmonic; his first appearance with the Cleveland Orchestra since assuming the title Music Director Laureate of that orchestra in 2002; returns to the Chicago Symphony at Ravinia and the Boston Symphony at Tanglewood, and a tour to China with the NDR Symphony Orchestra. During his years with the Cleveland Orchestra, he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than one hundred works. Immediately upon the completion of his tenure there in 2002, he made long-awaited guest appearances with the major orchestras of Boston, Philadelphia, Pittsburgh, Chicago, and New York. He also conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, Zurich, and Paris. He has been a frequent guest with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He returned to Salzburg in summer 2001 for a new production of *Ariadne auf Naxos* and in October 2001 led *Die Frau ohne Schatten* at Covent Garden. At Zurich Opera he recently conducted *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas. His large and varied Cleveland Orchestra discography includes, among many other things, Wagner's *Die Walküre* and *Das Rheingold*, and the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the orchestra since his BSO subscription concerts of November 2002, appearing most recently with the orchestra at Symphony Hall in December 2009 (leading a program of Bartók, Martinů, and Dvořák) and at Tanglewood this past summer (for a Mendelssohn/Mozart/Tchaikovsky program, and a program of Beethoven and Dvořák featuring this week's violin soloist, Arabella Steinbacher, in her BSO debut).





Elizabeth Rowe

BSO principal flutist Elizabeth Rowe joined the Boston Symphony Orchestra in 2004 and holds the Walter Piston Principal Flute chair. An accomplished orchestral musician, Ms. Rowe held titled positions with the orchestras of Fort Wayne, Baltimore, and Washington, D.C., before joining the BSO at age twenty-nine. Equally at home in front of the orchestra, she made her BSO solo debut with Mozart's G major flute concerto, K.313, at Tanglewood in August 2008 under the direction of André Previn, subsequently appearing with James Levine and the BSO in the critically acclaimed American premiere performances of Elliott Carter's Flute Concerto in February 2010, and as soloist in Gabriela Lena Frank's *Illapa*, Tone Poem for Flute and Orchestra at Tanglewood in August 2010 with Miguel Harth-Bedoya conducting. Noted for her insightful teaching, Ms. Rowe attracts flute students from around the country to her lessons and master classes. She currently serves on the faculties of the New England Conservatory and the Tanglewood Music Center and is a regular guest artist at the National Orchestral Institute of Music and the New World Symphony. She has previously taught at both the Peabody Conservatory of Music and the University of Maryland. A member of the Boston Symphony Chamber Players, she can be heard in a wide variety of chamber works throughout the season at NEC's Jordan Hall; her recording with the Chamber Players of Mozart's A major quartet for flute and strings, K.298, on BSO Classics, has been critically acclaimed. Elizabeth Rowe grew up in Eugene, Oregon. She received her bachelor of music degree from the University of Southern California, where she was a Trustee Scholar and a student of Jim Walker, former principal flute of the Los Angeles Philharmonic. Ms. Rowe recently returned to Los Angeles to join Mr. Walker as a guest teacher at his week-long intensive course, "Beyond the Masterclass." Ms. Rowe's connection to the Boston Symphony dates back to the summer of 1996, when she was a Tanglewood Music Center Fellow and performed as principal flute under the direction of Seiji Ozawa in the TMC's fiftieth-anniversary production of Benjamin Britten's opera *Peter Grimes*.



John Ferrillo

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, occupying the Mildred B. Remis Principal Oboe Chair, having appeared with the orchestra several times as a guest performer in previous seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John de Lancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music and Juilliard School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and currently serves on the faculty of the New England Conservatory, Boston University, and the Boston University Tanglewood Institute. His previous BSO appearances as concerto soloist have included Frank Martin's Concerto for Seven Winds, Timpani, and Percussion in October 2001, and Richard Strauss's Oboe Concerto in November 2004. As principal oboe of the BSO he is also a member of the Boston Symphony Chamber Players, with which he has recorded Mozart's Quartet in F for oboe and strings, K.370, available on a BSO Classics disc of Mozart chamber music for winds and strings, and William Bolcom's *Serenata Notturna* for oboe and strings, on a newly released Chamber Players disc, also on BSO Classics, of music by American composers.



Arabella Steinbacher

Munich native Arabella Steinbacher has established herself as one of today's leading violinists. Her career was launched in 2004 with an unexpected debut in Paris, when she stepped in on short notice for an ailing colleague and performed Beethoven's Violin Concerto with the Orchestre Philharmonique de Radio France under Sir Neville Marriner. Her repertoire of more than twenty concertos includes those of Barber, Bartók, Berg, Glazunov, Hartmann, Khachaturian, Milhaud, Prokofiev, Schnittke, Shostakovich, Stravinsky, and Szymanowski, and Sofia Gubaidulina's *Offertorium*. Her recordings have received two ECHO Klassik awards, a Choc du

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Complementing his Passion



Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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Mois, two German Record Critics awards, and *Gramophone*'s Editor's Choice Award. Ms. Steinbacher records exclusively for PentaTone Classics. Her first CD on that label, released in autumn 2009, includes Dvořák's Violin Concerto and F minor Romance, and Szymanowski's Violin Concerto No. 1. Her second PentaTone CD, featuring Bartók's violin concertos 1 and 2, was released in October 2010. Ms. Steinbacher appears with such leading international orchestras as the London Symphony Orchestra, Dresden Staatskapelle, Philharmonia Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, Leipzig Gewandhaus Orchestra, Symphonieorchester des Bayerischen Rundfunks, NDR Sinfonieorchester Hamburg, WDR Symphony Orchestra, and NHK Symphony Orchestra, under such conductors as Herbert Blomstedt, Riccardo Chailly, Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Marek Janowski, Lorin Maazel, Sir Neville Marriner, and Yannick Nézet-Séguin. Highlights of the 2010-11 season include her Carnegie Hall debut with the Orpheus Chamber Orchestra and subscription debuts with both the Boston and San Francisco symphony orchestras, as well as debuts at the Maggio Musicale in Florence under Zubin Mehta and with the Israel Philharmonic. Last season included her BBC Proms debut at the Royal Albert Hall with the Bamberg Symphony Orchestra under Jonathan Nott, her London Symphony Orchestra debut under Sir Colin Davis, concerts with the Leipzig Gewandhaus Orchestra under Riccardo Chailly, touring with the Philharmonia Orchestra and Lorin Maazel, performances with the Bayerischer Rundfunk Orchester led by Sir Colin Davis, and appearances in the United States and Asia with the Philadelphia Orchestra under Charles Dutoit. She is also devoted to chamber music, working with partners including pianists Robert Kulek and Peter von Wienhardt, and cellists Alban Gerhardt and Daniel Müller-Schott. Born in Munich in 1981 into a musical family, Arabella Steinbacher became, at age nine, the youngest violin student of Ana Chumachenko at the Munich Academy of Music; she later worked with Ivry Gitlis. In 2001 Ms. Steinbacher won both the sponsorship prize of the Free State of Bavaria and a scholarship from the Anne-Sophie Mutter Foundation. From Ms. Mutter, who personally supports her, Ms. Steinbacher received a bow from master luthier Benoit Rolland. She currently plays the "Booth" Stradivari (1716) generously provided by the Nippon Music Foundation. For more information, please visit www.arabella-steinbacher.com. Making her BSO subscription series debut with these concerts, Arabella Steinbacher made her Boston Symphony Orchestra debut at Tanglewood in August 2010, as soloist in Beethoven's Violin Concerto also under the direction of Christoph von Dohnányi.

The Great Benefactors

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

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† Deceased

Next Program...

Thursday, February 3, 8pm
Friday, February 4, 1:30pm
Saturday, February 5, 8pm
Tuesday, February 8, 8pm

SAKARI ORAMO conducting

MUSSORGSKY (ARR. RIMSKY-KORSAKOV) — "NIGHT ON BALD MOUNTAIN"

BEETHOVEN — PIANO CONCERTO NO. 3 IN C MINOR, OPUS 37
Allegro con brio
Largo
Rondo: Allegro

RADU LUPU

{ INTERMISSION }

PROKOFIEV — SYMPHONY NO. 6 IN E-FLAT MINOR, OPUS 111
Allegro moderato
Largo
Vivace

PRE-CONCERT TALKS BY HARLOW ROBINSON OF NORTHEASTERN UNIVERSITY

Finnish conductor Sakari Oramo, music director of the City of Birmingham Symphony Orchestra, makes his BSO debut in these concerts and is joined by Romanian pianist Radu Lupu in Beethoven's stormy Piano Concerto No. 3 in C minor, a work on the cusp of musical Romanticism. Oramo also leads Russian composer Sergei Prokofiev's Sixth Symphony, a three-movement work moving from dark to light that Prokofiev wrote just after World War II in the Soviet Union. Opening the program is the chillingly atmospheric orchestral tone poem *Night on Bald Mountain*, arranged by Rimsky-Korsakov, after Mussorgsky's death, from materials originally conceived by Mussorgsky for an opera project, and famously popularized in the 1940 animated Disney feature *Fantasia*.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'D' February 3, 8-10:05
Friday 'A' February 4, 1:30-3:35
Saturday 'A' February 5, 8-10:05
Tuesday 'C' February 8, 8-10:05

SAKARI ORAMO, conductor
RADU LUPU, piano

MUSSORGSKY	*Night on Bald Mountain*
BEETHOVEN	Piano Concerto No. 3
PROKOFIEV	Symphony No. 6

Thursday 'A' February 10, 8-10
Saturday 'B' February 12, 8-10

SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
DVOŘÁK	*Silent Woods*, for cello and orchestra
SIBELIUS	Symphony No. 5

UnderScore Friday 2 February 11, 7-8:45
(includes commentary by the conductor)

SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
SIBELIUS	Symphony No. 5

Wednesday, February 23, 7:30pm (Open Rehearsal)
Thursday 'C' February 24, 8-9:40
Friday 'A' February 25, 1:30-3:10
Saturday 'B' February 26, 8-9:40
Tuesday 'B' March 1, 8-9:40

JAMES LEVINE, conductor

MAHLER	Symphony No. 9

Thursday 'B' March 3, 8-9:45
Friday 'A' March 4, 1:30-3:15
Saturday 'A' March 5, 8-9:45
Tuesday 'C' March 8, 8-9:45

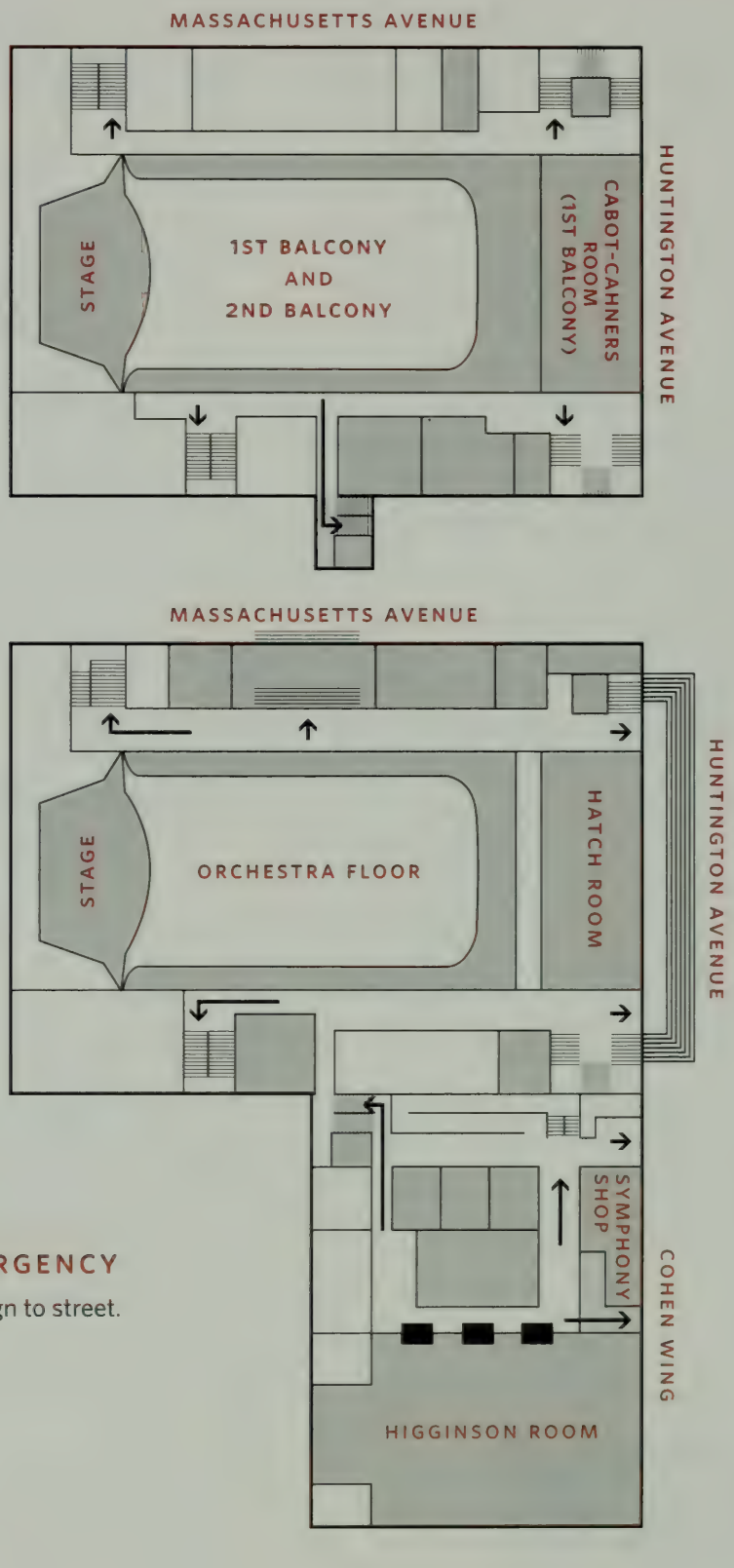
JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin

MOZART	Rondo in C for violin and orchestra, K.373
BIRTWISTLE	Violin Concerto (world premiere; BSO commission)
BARTÓK	Violin Concerto No. 2

Programs and artists subject to change.

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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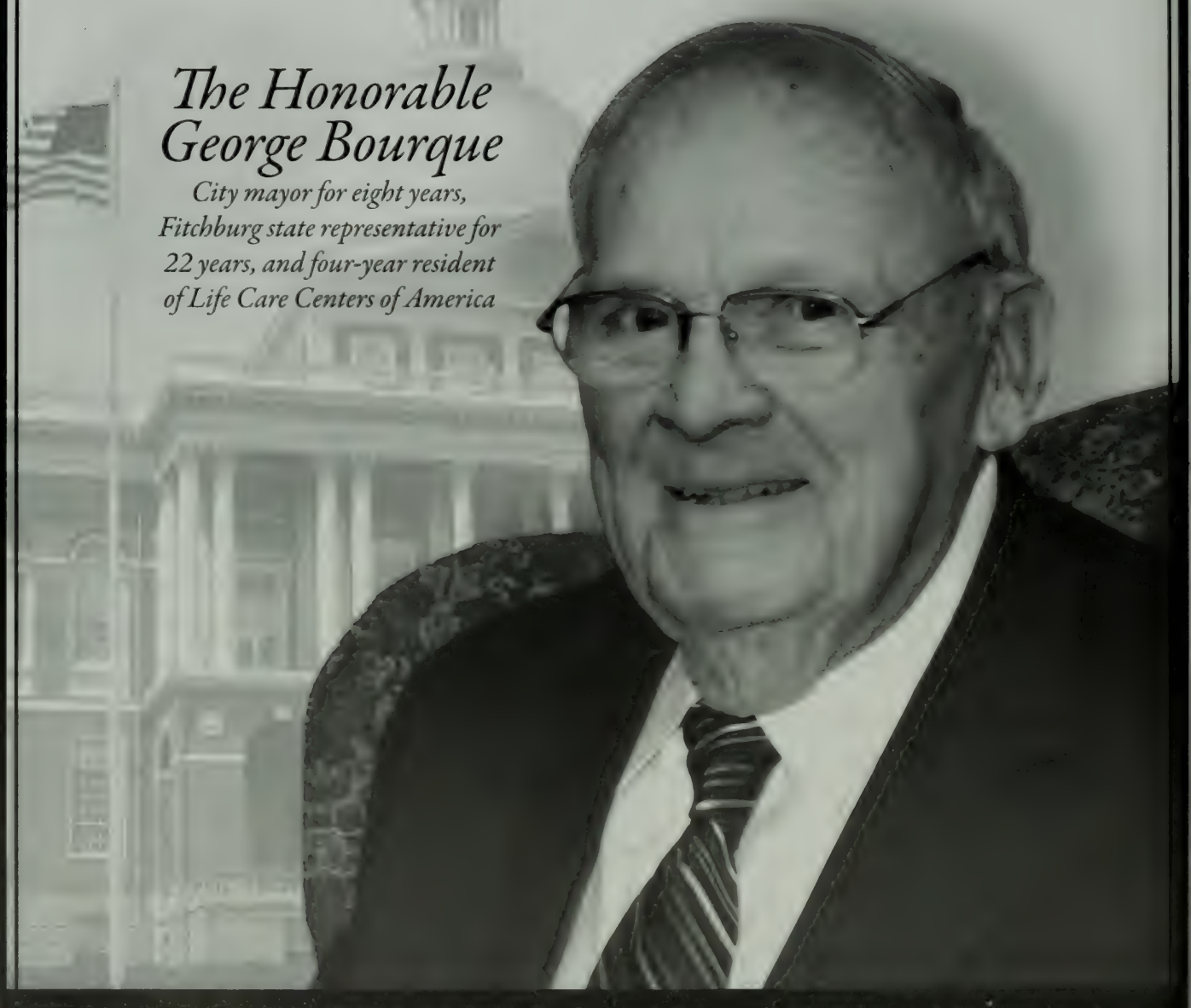
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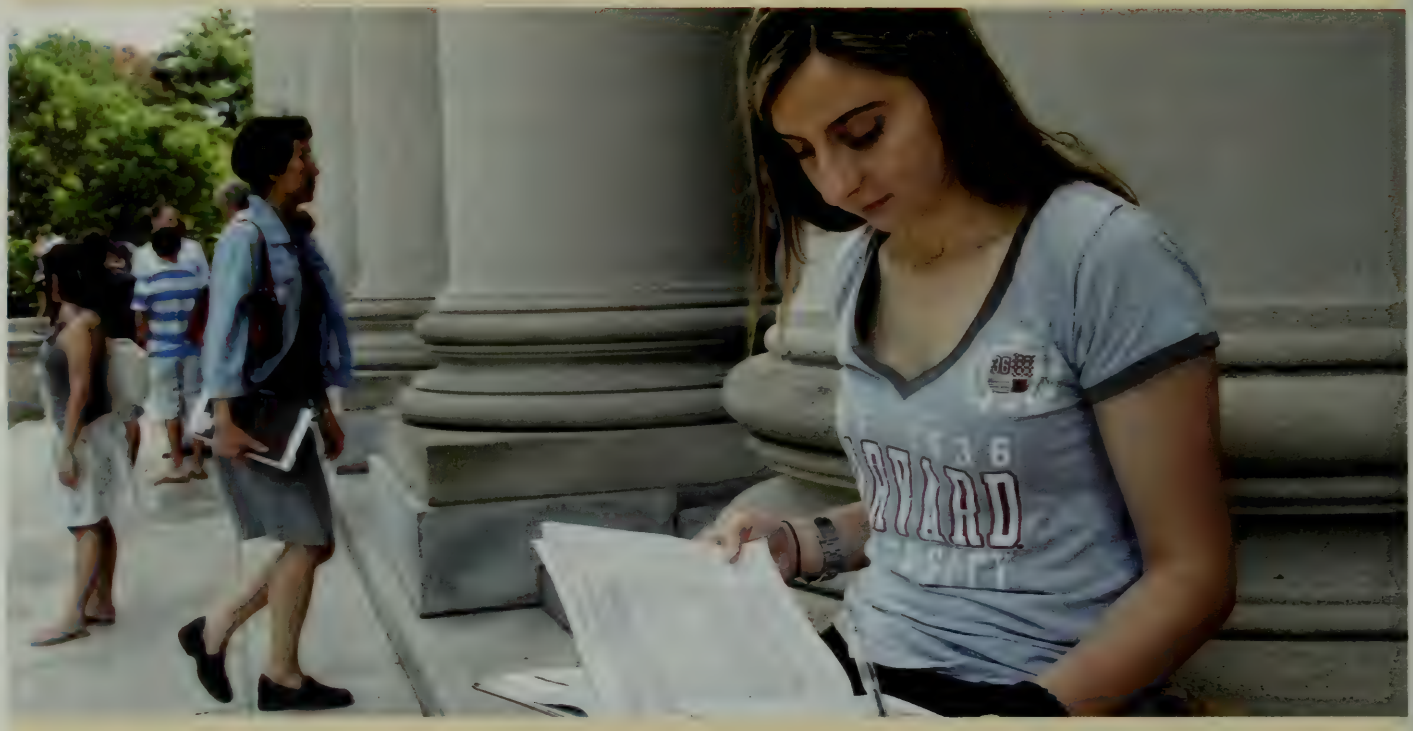
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BSO News

"Plain Song, Fantastic Dances": A New Album by the Boston Symphony Chamber Players of Music by American Composers

The Boston Symphony Chamber Players have recently released a new all-American album on the BSO's own label, BSO Classics—"Plain Song, Fantastic Dances: Chamber Music by American Composers," featuring music by Lukas Foss, William Bolcom, Michael Gandolfi, and Osvaldo Golijov. In addition to the latter's *Lullaby and Doina*, the album includes world premiere recordings of Michael Gandolfi's *Plain Song, Fantastic Dances*, William Bolcom's *Serenata Notturna*, and Lukas Foss's *For Aaron*; the works by Golijov and Gandolfi were both commissioned specifically for the Boston Symphony Chamber Players. The new recording is available as a Super-Audio Hybrid CD for $16.99, as well as in four digital formats: 320kbps MP3, AIFF High Definition Stereo, WMA High Definition Stereo, and WMA High Definition 5 Channel Surround. This is the Chamber Players' second album on BSO Classics, having been preceded by "Mozart Chamber Music for Winds and Strings." The CD releases are available at the Symphony Shop and online. Both albums are available as digital downloads (either complete or as individual tracks) at bso.org/digital, the iTunes store, Amazon.com, and cdbaby.com.

"BSO 101: Are You Listening," Session 4—Wednesday, February 16, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for the next session of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, February 16, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The February 16 session (a recent addition to the schedule) will focus on Mozart's Symphony No. 41, *Jupiter*, as a model of symphonic form in general and an example of Mozart's individual musical style in particular. (The season's final session, on Wednesday, March 30, will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel.) Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.



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Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

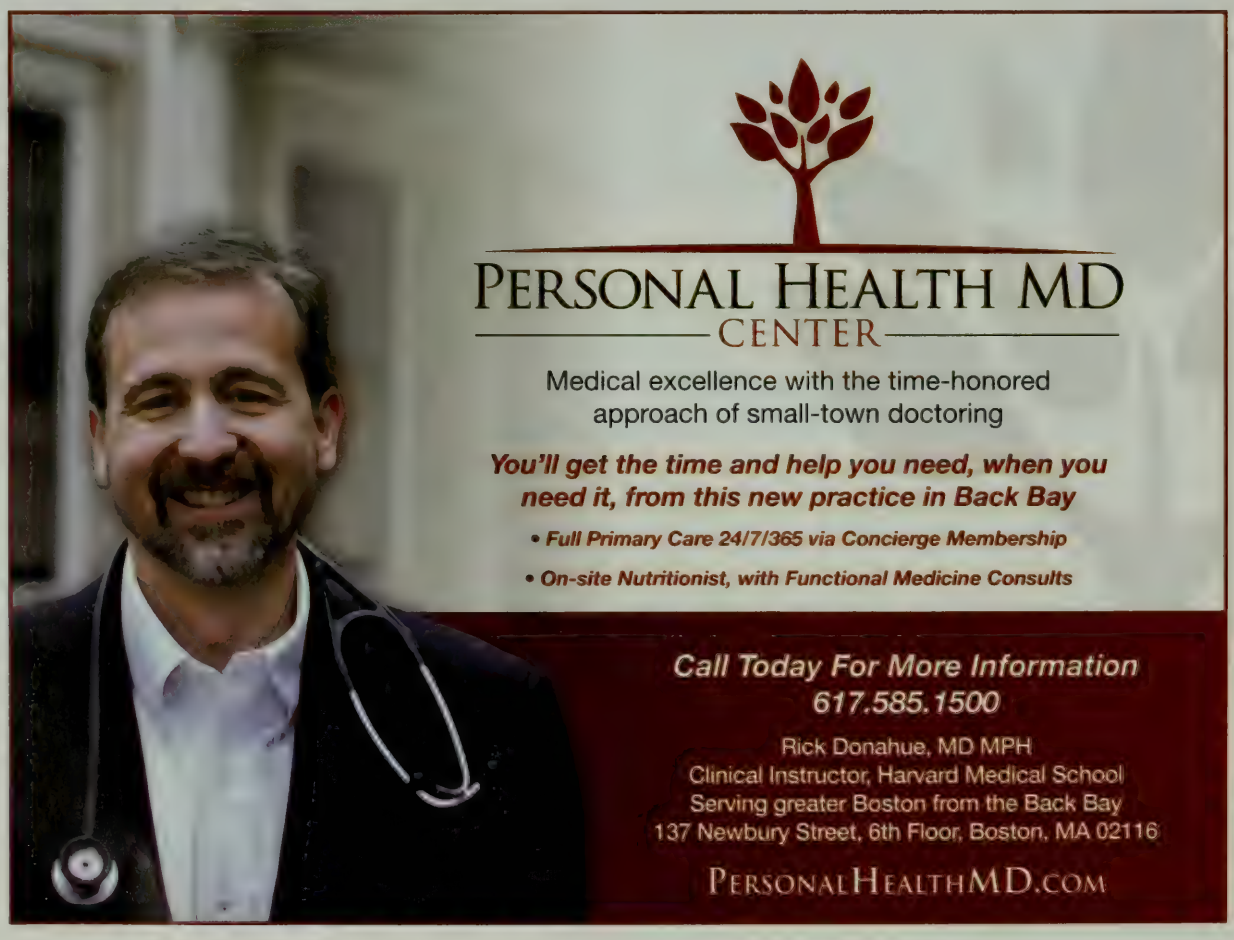
Project Beethoven" Fashion Contest and Other Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall, adding an exciting new element to the concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. "Project Beethoven" is the orchestra's third annual fashion contest and event, following last year's "Project Tchaikovsky" and the inaugural "Project Mozart" in 2009. Held in conjunction with the February 3 BSO concert featuring Beethoven's Piano Concerto No. 3, "Project Beethoven" showcases evening wear inspired by the music of the great composer, and created by local designers and design students. The newly created dresses are on view prior to the concert, with the winner of "Project Beethoven" to be announced following the performance, at a special post-concert fashion event and reception in Higginson Hall. Other upcoming "Symphony+" events include receptions in Higginson Hall following the BSO concerts on Saturday, February 5, and Saturday, February 12. All ticket holders are invited to attend. Please check bso.org for further details.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (2/11 and 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Mussorgsky, Beethoven, and Prokofiev. In the weeks ahead, BSO Assistant Director of Program Publications Robert Kirzinger discusses Haydn, Chin, Dvořák, and Sibelius (February 10 and 12), Joseph Auner of Tufts University discusses Mahler's Symphony No. 9 (February 23-March 1), and Robert Kirzinger discusses Mozart, Birtwistle, and Bartók (March 3-8).


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BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. (except February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org, by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named

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for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

BSO Members in Concert

The Muir String Quartet—BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—in residence at Boston University since 1983, performs Haydn's Quartet No. 1 in C, Opus 74; Janáček's Quartet No. 2, *Intimate Letters;* and Dvořák's Quartet in E-flat, Opus 51, on Wednesday, February 16, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Mozart's Clarinet Quintet in A, K.581, and Brahms's String Quartet in A minor, Opus 51, No. 2, on Friday, February 18, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 20, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO associate principal clarinetist Thomas Martin, BSO violinists Bo Youp Hwang and Tatiana Dimitriades, and violist Beth Guterman. Tickets are $24, with discounts for seniors and students. For more information, call (617) 964-6553 or visit bostonartistsensemble.org.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, February 28, at 6:15 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Coker's Quartet for bassoon and string trio, Kodály's Duo for violin and cello, Opus 7, and Beethoven's Serenade in D for string trio, Opus 8. For tickets or more information, call (617) 744-0452.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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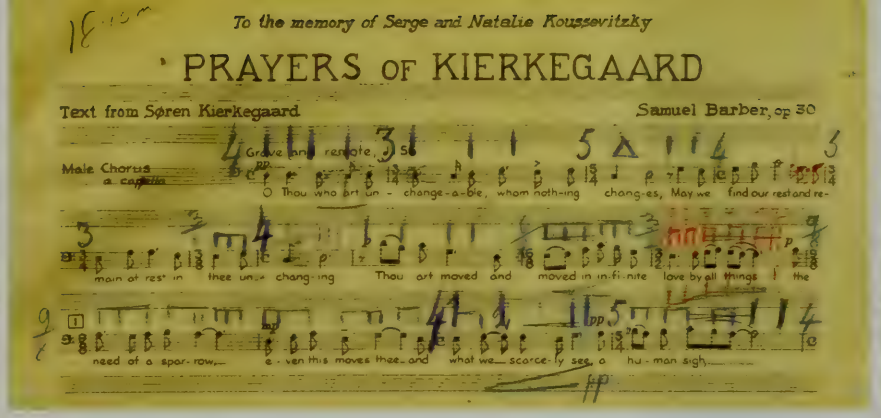
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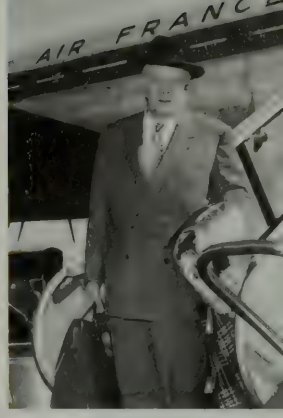
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

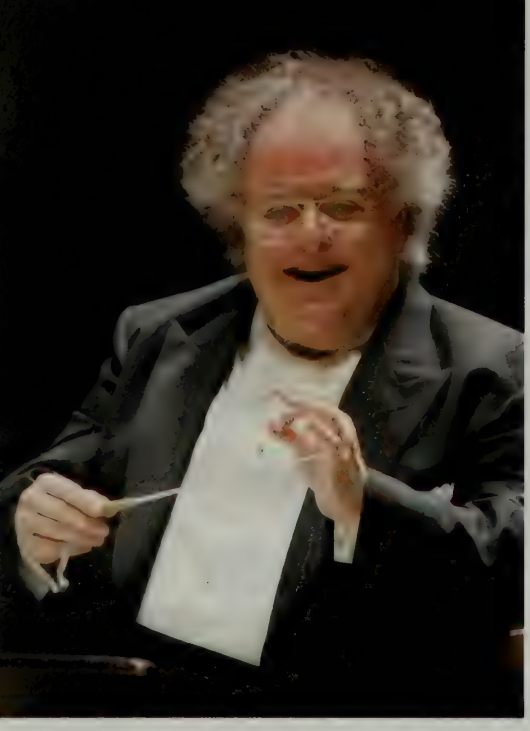
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.





Boston Symphony Orchestra

2010–2011

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Mickey Katz *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Marcelo Lehninger
Anna E. Finnerty chair, fully funded in perpetuity

Sean Newhouse

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

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§ *on sabbatical leave*



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Boston Symphony Orchestra

130th season, 2010–2011

Thursday, February 3, 8pm
Friday, February 4, 1:30pm
Saturday, February 5, 8pm
Tuesday, February 8, 8pm

SAKARI ORAMO conducting

MUSSORGSKY "NIGHT ON BALD MOUNTAIN," ARRANGED AND ORCHESTRATED BY NIKOLAI RIMSKY-KORSAKOV

BEETHOVEN PIANO CONCERTO NO. 3 IN C MINOR, OPUS 37

Allegro con brio
Largo
Rondo: Allegro

RADU LUPU

{ I N T E R M I S S I O N }

PROKOFIEV SYMPHONY NO. 6 IN E-FLAT MINOR, OPUS 111

Allegro moderato
Largo
Vivace

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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

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Joel Fan, piano

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FEBRUARY 13

Paavali Jumppanen, piano

The Complete Mozart Piano Sonatas, Part III

FEBRUARY 20

Noé Inui, violin

YOUNG ARTISTS SHOWCASE–
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Beethoven, Kreisler, Ysaÿe, Bartók

FEBRUARY 27

Trio Cavatina

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Modest Mussorgsky

"Night on Bald Mountain," arranged and orchestrated by Nikolai Rimsky-Korsakov

MODEST PETROVICH MUSSORGSKY was born at Karevo, Pskov district, Russia, on March 9, 1839, and died in St. Petersburg, on March 16, 1881. NIKOLAI ANDREYEVICH RIMSKY-KORSAKOV was born at Tikhvin, near Novgorod, Russia, on March 6, 1844, and died at Lyubensk, near Luga, on June 8, 1908. Mussorgsky completed the original orchestral version of "St. John's Night on Bald Mountain" ("Ivanova noch' na lysoi gore") on June 23, 1867. Versions of this work appeared in other, subsequent compositions of Mussorgsky. Nikolai Rimsky-Korsakov completed his arrangement and orchestration entitled "Night on Bald Mountain" ("Noch' na lysoi gore") in 1886 and conducted its first performance on October 15, 1886, at one of the Russian Symphony Concerts in St. Petersburg.

THE SCORE OF "NIGHT ON BALD MOUNTAIN" in Rimsky's orchestration calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, chimes, harp, and strings.

In northern European countries like Russia, where winter is long and summer short, the celebration of the summer solstice assumes a particularly festive, wanton character. The rituals on the evening of June 23 include lighting bonfires to guard against evil spirits, who are said to gain power as the days begin to shorten. Young women float down the river wreaths woven from midsummer ferns and adorned with lighted candles. There is naked bathing (and more) in ponds and streams, intended to purify the body and soul. People are warned to lock up their horses so that the goblins won't lure them away. Meanwhile, Satan and his entourage of witches, sorcerers, and malevolent groupies are (according to legend) gathering on desolate Bare Mountain for a witches' Sabbath, a wild night of debauched supernatural revelry that ends with the sunrise.

In Russian, this special night is known as *Vecher nakanune Ivana Kupala* ("St. John's Eve"). The pagan observance of the summer solstice existed long before Christianity arrived in Russia in 988, but was later given a Christian overlay as the celebration of the birth of

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-ninth Season, 1919–1920

PIERRE MONTEUX, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 22

AT 8.00

PROGRAMME

Schubert Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Moussorgsky . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Franck . . . Symphonic Variations for Pianoforte and Orchestra

Svendsen . . "Carnival in Paris," Episode for Orchestra, Op. 9

SOLOIST

E. ROBERT SCHMITZ

STEINWAY PIANO USED

There will be an intermission of ten minutes after the symphony

5

Program page from the first Boston Symphony performance of "Night on Bald Mountain," on April 22, 1920, at Sanders Theatre in Cambridge, with Pierre Monteux conducting (BSO Archives)

St. John the Baptist. St. John's Eve has also inspired numerous works of Slavic folklore and literature, most notably a scary short story by the fantastic realist Nikolai Gogol (1809-1852).

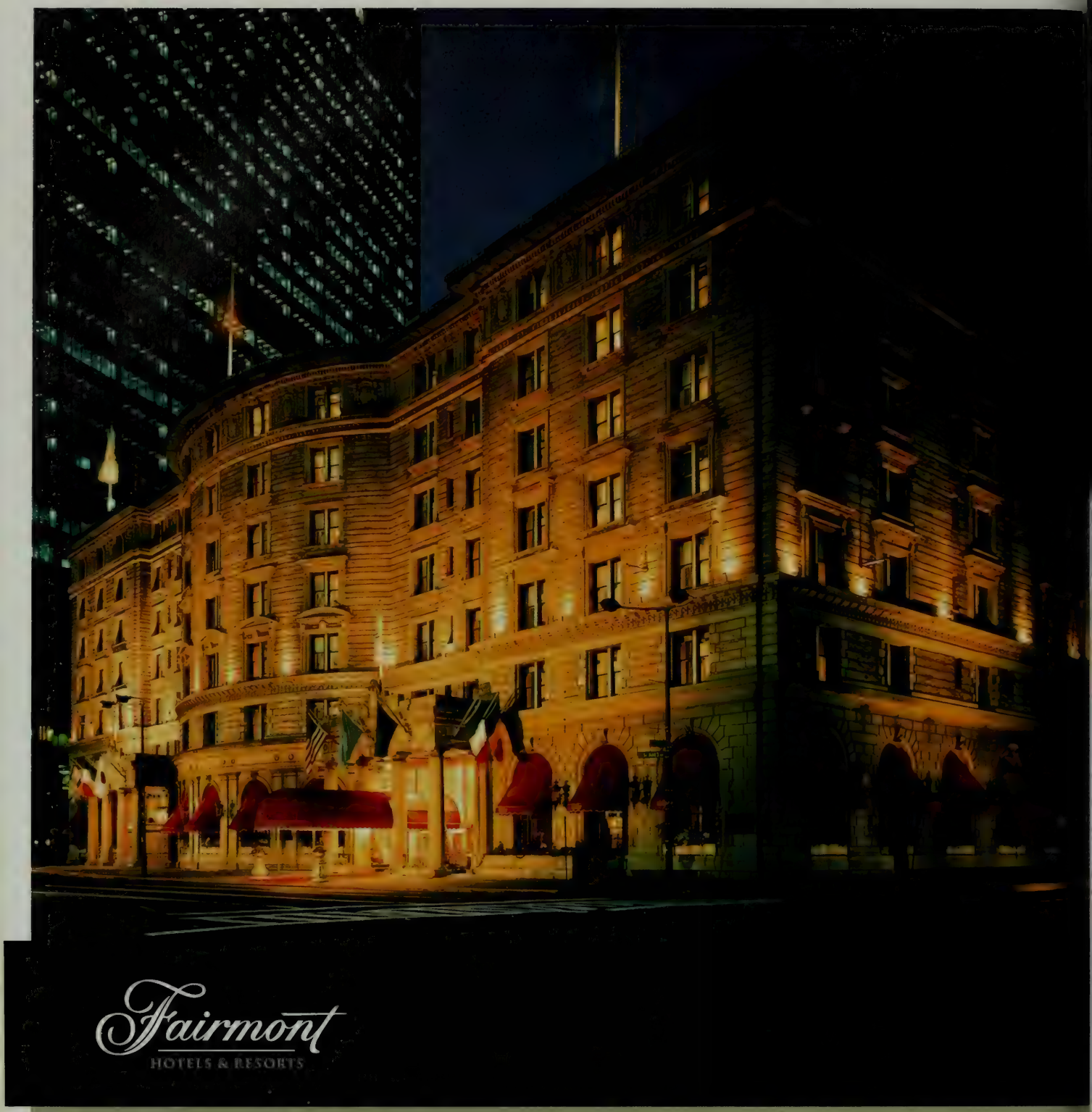
Gogol was one of the favorite writers of Russian composer Modest Mussorgsky; he particularly loved the short story "St. John's Eve," and briefly considered making it into an opera. This project (like so many of the composer's promising ideas) unfortunately never came to fruition, but a few years later Mussorgsky was commissioned to compose music for a play ("The Witch") written by his school friend Georgy Mengden. Mussorgsky described what he called "the very good libretto" in a letter to Mily Balakirev, the dominant figure in the group of St. Petersburg composers known as "The Mighty Handful" to which Mussorgsky also belonged. "It is a whole act on Bald Mountain...a witches' Sabbath, separate episodes for the sorcerers, a triumphant march of the entire obscene rabble, a finale—glory to this Sabbath." But this project, too, apparently progressed no further than the planning stage.

Mussorgsky returned to the idea in spring 1866. Two sources had revived his initial infatuation with the St. John's Eve legend. One was the book *Sorcery and Mysterious Phenomena in Recent Time* by Matvey Khotinsky. The other was *Totentanz*, the celebrated piece for piano and orchestra by Hungarian composer Franz Liszt, whose music served as a model for the "Mighty Handful." Mussorgsky heard the first performance of *Totentanz* in Russia in March 1866 and shortly afterwards began composing an orchestral piece on the Bald Mountain theme. A few weeks later he wrote to Balakirev, "I've begun sketching the witches—have got stuck with the devils—Satan's procession still doesn't satisfy me." More than a year went by before Mussorgsky completed the work—significantly, on St. John's Eve, 1867.

Mussorgsky wrote to his friend Vladimir Nikolsky: "The form and character of my work are *Russian and original.* Its general tone is hot-blooded and disordered.... I am prattling rather too much about my *Night*, but that, I suppose, is because I see in my sinful prank an original Russian composition, not dusted with German profundity and routine."

What happened next is murky, like so many things in Mussorgsky's creative biography. We do know that the domineering Balakirev (to whom the piece was dedicated) criticized it so harshly that Mussorgsky did not pursue its performance. Mussorgsky apparently made some further changes to the score, perhaps following some of Balakirev's suggestions. In any case, the first performance of the surviving autograph score took place long after the composer's death, conducted by Nikolai Malko in London on February 3, 1932. Subsequent performances were rare, and the score was published only in 1968.

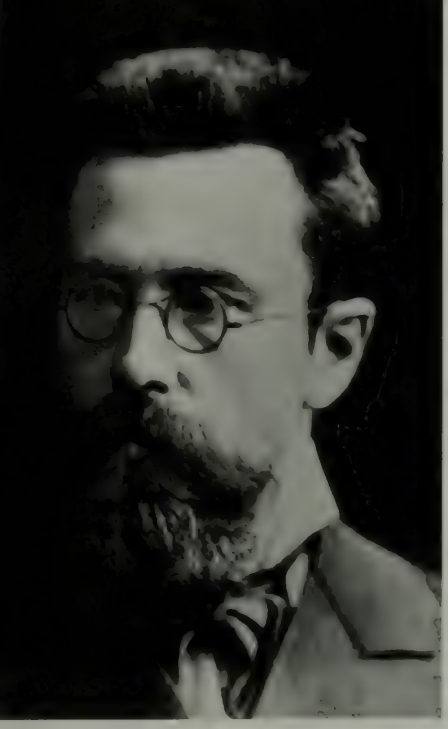
Mussorgsky did recycle some portions of his *Bald Mountain* music into two other compositions. In 1872, four members of the "Mighty Handful" collaborated briefly on an unfinished collective folk opera-ballet called *Mlada,* for which Mussorgsky adapted some of his *Bald Mountain* music into a witches' Sabbath scene. Finally, in 1880, Mussorgsky inserted some of the *Bald Mountain* music into his opera *Sorochintsy Fair* (also based on



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Nikolai Rimsky-Korsakov

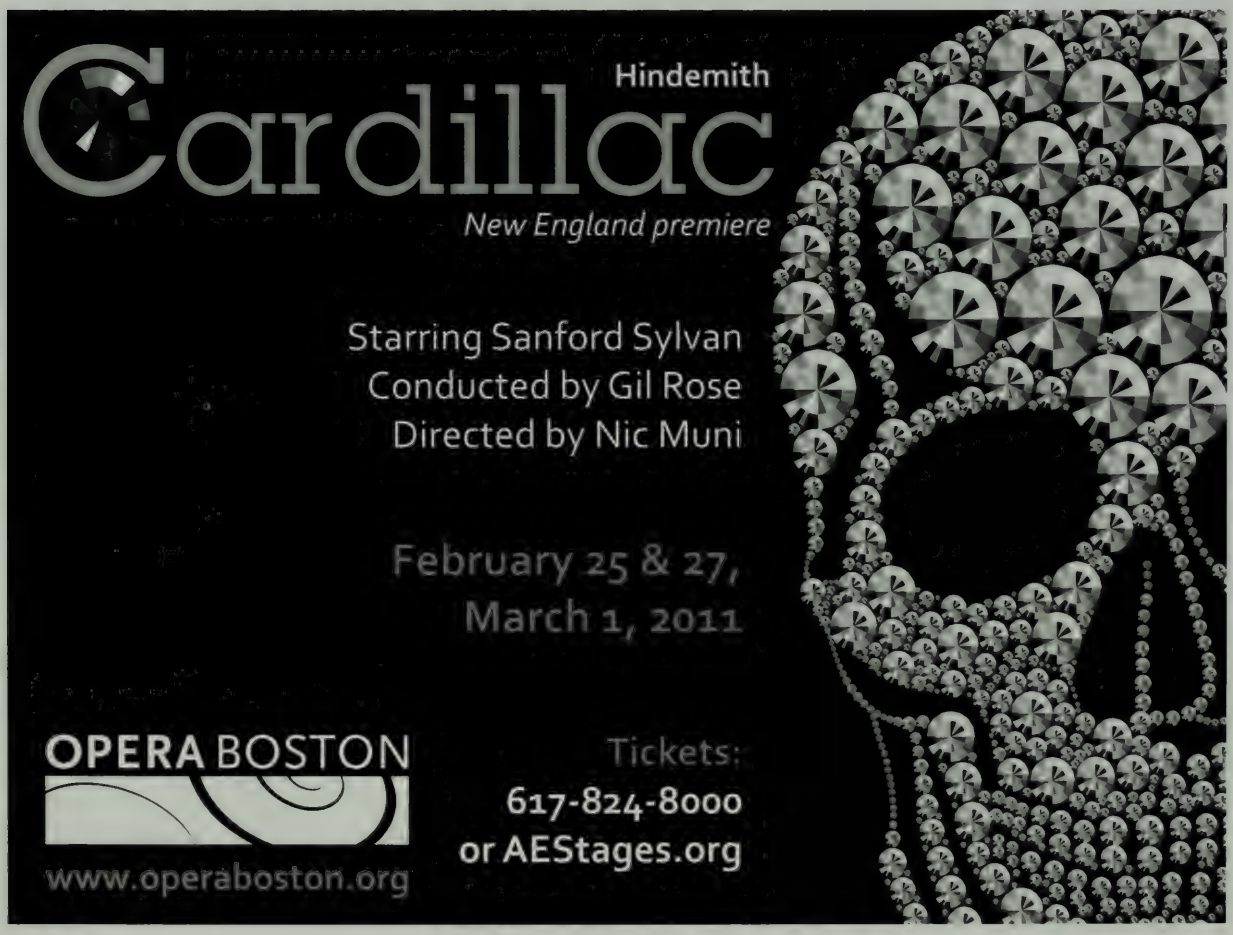
Gogol), where it appears as a symphonic intermezzo at the end of Act I. But Mussorgsky died in 1881 before completing this promising opera.

After Mussorgsky's death, his "frenemy" Nikolai Rimsky-Korsakov assumed the imposing task of organizing the disorderly pile of manuscripts and materials left behind. His work became an act of major revision and reconceptualization. Eventually Rimsky would "edit" for performance and publication Mussorgsky's operas *Boris Godunov* and *Khovanshchina* along with several other major works. Having looked through the various versions of the *Bald Mountain* music, including the original orchestral score, and finding them wanting, Rimsky decided to compose a new orchestral piece based on the *Sorochintsy Fair* intermezzo. In his autobiography, Rimsky wrote that he worked at "preserving in it all that was best and connected of his own and adding as little of mine as possible. I had to create a form in which to embody as well as possible Mussorgsky's ideas. The problem was difficult and for two years I could find no satisfactory solution."

By 1886 Rimsky had finally found the appropriate form. When the piece was performed in St. Petersburg in October, the public response was very enthusiastic. "It could not have had a greater success, and was encored." In 1889 Rimsky brought his *Bald Mountain* to Paris for the Paris Exhibition Concerts, where it was similarly successful. From then on, it became one of the most popular Russian works in the international repertoire.

Because Mussorgsky himself several times revised *Bald Mountain*, it is not easy to determine exactly what changes and cuts Rimsky introduced. But as in his version of *Boris Godunov,* he took serious liberties with the Mussorgsky original. As musicologist Marina Sabinina observes, the Rimsky tone poem "straightened out" Mussorgsky's tonal, rhythmic, and dynamic scheme, resulting in a very different work. Rimsky's score is nearly 100 measures shorter than Mussorgsky's original. It opens *pianissimo* instead of *fortissimo*. Mussorgsky's bold use of chromaticism and the whole-tone scale is toned down. For


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the conclusion, Rimsky uses the serene melody played by clarinet and flute from the *Sorochintsy Fair* intermezzo rather than Mussorgsky's "fire-breathing coda."

For all that, Rimsky's score possesses numerous charms. The model for both Rimsky and Mussorgsky was the principle of variations on a folk (or folk-like) theme employed by their hero Mikhail Glinka in his seminal piece *Kamarinskaya*. *Bald Mountain* opens with a dramatic Allegro feroce section that immediately sets the diabolical mood, the violins playing fast triplets moving up and down by whirling half-steps from A. The bassoon and brass enter with an ominous fanfare that signals the assembly of witches and sorcerers. This section repeats and returns several times, with slight variations. Contrasting to it are two folk-like themes with pronounced rhythms—the infernal dances of the underworld creatures. An unsettling massive whole-tone scale several times crawls upwards. Overall, the harmonic scheme moves from D minor at the outset to D major at the end. The coda begins with the chimes imitating church bells signaling the coming of dawn and the end of the witches' Sabbath. A lilting tune leads to the oddly affirmative ending, colored by heavenly harp arpeggios.

In his 1940 film *Fantasia,* Walt Disney placed his expressionistic animated dramatization of *Bald Mountain* in penultimate position, joining it visually and harmonically to the concluding scene of Schubert's *Ave Maria*. (Conductor Leopold Stokowski made heavy cuts and changes to Rimsky's score.) Don't worry, *Fantasia* tells us, those nasty creatures of the dark will disappear into a comforting haze of Christian halos. What Mussorgsky would have thought of this famous Hollywood interpretation remains a matter of speculation, like so much involving this brilliant and troubled composer.

Harlow Robinson

HARLOW ROBINSON *is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University. His articles, reviews, and essays have appeared in the New York Times, Boston Globe, Los Angeles Times, Opera News, Symphony, Playbill and other publications, and he has appeared as lecturer for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, Aspen Music Festival, and Rotterdam Philharmonic, among other performing arts organizations.*

THE FIRST AMERICAN PERFORMANCE *of "Night on Bald Mountain" in the version by Rimsky-Korsakov was given as part of a series of "Russian Concerts of Folk Music" organized by Eugenia Lineff and played from June 5 to June 13, 1893, in Chicago, as part of the World's Columbian Exhibition, the orchestra being conducted by V.J. Hlavac. The first Boston performance was given by the Orchestral Club conducted by Georges Longy on January 5, 1904, in Jordan Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF *"Night on Bald Mountain" were given by Pierre Monteux in April 1920, subsequent BSO performances being given by Monteux (in 1923), Serge Koussevitzky (in 1926 and 1944), Richard Burgin (in 1933, 1938, 1940, 1945, and 1953), Leonard Bernstein, and Paavo Järvi. The BSO's most recent subscription performances were given by Richard Burgin in March 1953. The most recent Tanglewood performance was Paavo Järvi's on August 9, 2003, until which time the BSO's only previous Tanglewood performance had been Leonard Bernstein's on August 12, 1948.*

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Ludwig van Beethoven

Piano Concerto No. 3 in C minor, Opus 37

LUDWIG VAN BEETHOVEN was born in Bonn (then an independent electorate) probably on December 16, 1770 (his baptismal certificate is dated the 17th), and died in Vienna on March 26, 1827. Sketches for this concerto appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist (the Symphony No. 2 and his oratorio "Christ on the Mount of Olives" also being introduced on that occasion, which also included a performance of the Symphony No. 1). Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza for the Archduke Rudolph, though the concerto had been dedicated to Prince Louis Ferdinand of Prussia. Radu Lupu plays Beethoven's cadenzas in these concerts.

IN ADDITION TO THE SOLO PIANO, Beethoven's Piano Concerto No. 3 calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Third Piano Concerto is often called a transitional work between the more conservative first two piano concertos and the high-Beethoven masterpieces to come, the Violin Concerto and last two piano concertos. The picture is not quite that simple, however. The fascinating but stylistically unique Triple Concerto was still forthcoming, and what definitively cries "*Beethoven*" in the Third Concerto is not the first movement but the sublime middle movement.

Why are some early Beethoven works bold and distinctive in voice, and others, like the first three concertos, more traditional? Part of the reason has to do with medium and genre. In those years Beethoven composed with an intense awareness of the past, not only as inspiration but as competition. The past that concerned him most was the immediate: Haydn and Mozart, both of whom he knew personally. In the genres where those masters were supreme—Haydn with string quartets, for example, and Mozart with piano concertos—Beethoven tended to enter the arena cautiously. With genres in which his predecessors had left him more room—say, piano sonata and cello sonata—he was bold from the beginning.

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All of which is to say that Beethoven took up each musical genre separately and attacked it distinctively, with regular glances over his shoulder. So a second aspect bearing on his piano concertos, beyond the overwhelming challenge of Mozart, was that for virtuoso performer/composers like himself, concertos were designed as personal showpieces. For that reason, the dynamic of performance and publication was different with concertos than with other genres. A string quartet or symphony or sonata was a work to finish, get premiered, perhaps polish a bit more, then to get published as soon and as profitably as possible. In contrast, Beethoven would write a concerto, play it around revising as he went, the solo part evolving, the cadenzas left for improvisation. Only when a concerto had been heard enough to become familiar to audiences did he publish it and write a new one. Thus the deceptively late opus number for the Third Concerto, which was finished around late 1802 into 1803 but not published until 1804 (though this was considerably quicker than the earlier concertos).

In fact, when the Third was premiered the solo part had not been written down at all, as a well-known story relates. Everybody nominally played from music in those days, so at the performance Beethoven carefully placed the solo part on the piano's music stand. He was flanked by a young page-turner, who discovered that the pages were mostly blank, with only occasional "hieroglyphics" as reminders. The young man spent the performance anxiously watching Beethoven, waiting for his solemn nods to turn the empty pages. At a dinner afterward, Beethoven was roaring with laughter over the youth's distress.

Even though much of the Third Concerto is audibly indebted to Mozart, in his handling of color and material Beethoven is playing sophisticated games of his own. The quiet unison opening in C minor recalls Mozart's great C minor concerto, K.491, of which Beethoven once said—after hearing a performance in Vienna's Augarten in summer 1799 (see illustration on page 45)—"[I'll] never do anything like that!" Still, even in relatively backward-looking works like this one. Beethoven possesses a mature mastery of form and conception. Like many pieces of the "First Period," the Third Concerto is more than beautiful; it is a remarkable essay in musical form and logic.

The beginning sets a tone dark and dramatic, with a certain military-march aspect familiar in concertos by Beethoven and many others. This, his only minor-key concerto, does not really have the driving and demonic tone of the Fifth Symphony's first movement and other examples of his "C minor mood"; neither is this concerto the full-blown "heroic" style of the Middle Period. As such, it has a distinctive voice in Beethoven's orchestral music.

The entire concerto will turn around a few ideas from the beginning. The first measure is a rising figure, the second measure a down-striding scale, the third measure a martial drumbeat by way of what musicians call a "dotted" rhythm. Separately and together, these ideas will pervade the first movement and beyond. The most important, as it turns out, is not one of the melodic motifs but rather the drumbeat rhythm. The opening string phrase is echoed a step higher by the winds, who add another fundamental idea: a line that rises up to a piercing dissonance on A-flat. In various guises, that dissonant A-flat will resonate throughout the piece and find its resolution only at the end.

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The Augarten in Vienna, where Beethoven heard a performance of Mozart's C minor piano concerto in 1799 (see page 43)

The second theme of the opening movement is, as expected, a lyrical contrast to the sternly militant opening, and brings us to the piano's entrance on an explosive upward-rushing scale (an idea that will mark the solo voice throughout). Rather than entering with a new and distinctive theme as in many concertos, the soloist then takes up the main theme, establishing a commanding personality in the dialogue with the orchestra. It is as if the music has found its leader. With piano and orchestra in close cooperation, the effect is rather more symphonic than concerto-like. (In Beethoven's next concerto, the Fourth, solo and orchestra will be steadily at odds.)

Much of the music from the solo entrance on, especially the middle development section, is dominated by the drumbeat figure in constantly new forms—but never, so far, played by an actual drum. After the piano's concluding cadenza, however, the rhythmic motif finally turns up in the timpani, as if emerging as a "real" drumbeat, in a duet with the piano. That moment of piano and timpani together appears to be the first idea Beethoven jotted down for the concerto, in 1796: "For the Concerto in C minor, kettledrum at the cadenza." Here was the generating conception from which the work developed.

The second movement is in a striking E major, about as far from C minor as a key can be. But the first note in its solemnly beautiful opening theme is G-sharp, the same pitch as A-flat. The starring pitch continues to resonate. The form is a simple ABA, the piano still the commanding presence, now with an air of rapturous improvisation. Beethoven's student Carl Czerny said that this movement should evoke "a holy, distant, and celestial harmony." That quality was admired from the beginning. The very first review called the middle movement "one of the most expressive and richly sensitive instrumental pieces ever written." It remains something of that order.

The final chord of the second movement places G-sharp on the top in strings. The piano picks up that note and turns it back into A-flat to begin what will be a lively and playful

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rondo, despite the C minor tonality. Again the piano leads the symphonic dialogue; we hear steady echoes of the first movement in dotted rhythms, downstriding figures, uprushing scales from the soloist. A couple of times the piano interrupts with mini-cadenzas before the middle section in A-flat major—the starring note now with its own key. As a kind of musical joke, Beethoven turns the A-flat back into G-sharp and on that pivot shoves us for a moment into E major, the key of the slow movement.

Another mini-cadenza from the piano brings in the expansive and surprising coda, where the 2/4 main theme is transformed into a Presto 6/8, driving to the end in pealing C major high spirits. The main feature of this new incarnation of the rondo theme is a wry flip on G-sharp–A, the last disguise of the starring pitch, finally resolving into C major. And there in a nutshell is Beethoven, obsessed with technique and organic unity at the same time as he was always powerfully expressive. He never sacrificed feeling for form or form for feeling, but rather made sure they both worked together in transcendent harmony.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST AMERICAN PERFORMANCE *of Beethoven's Piano Concerto No. 3 took place on December 8, 1842, at the Tremont Temple in Boston, with George J. Webb conducting the Musical Fund Society and pianist J.J. Hatton.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's Piano Concerto No. 3 was on April 21, 1888, with soloist Amy Beach (or, as she was always billed, Mrs. H.H.A. Beach) under the direction of Wilhelm Gericke. Subsequent BSO performances featured Heinrich Gebhard and Katherine R. Heyman (also under Gericke); Mrs. Emil Paur under the direction of her husband; Ferruccio Busoni (with Max Fiedler conducting); Alfred Cortot, Mischa Levitzki, and Rudolf Firkušný (Pierre Monteux); Eleanor Packard, Artur Schnabel, and Myra Hess (Serge Koussevitzky); Harold Bauer and Byron Janis (Richard Burgin); Claudio Arrau, Clara Haskil, Firkušný, and Janis (Charles Munch); Leon Fleisher (Monteux); Grant Johannessen, Artur Rubinstein, and Eugene Istomin (Erich Leinsdorf); Theodore Lettvin (William Steinberg); Rudolf Serkin (Max Rudolf); Vladimir Ashkenazy (Antál Dorati); Garrick Ohlsson, Rudolf Serkin, Alfred Brendel, Mitsuko Uchida, Vladimir Feltsman, and Yefim Bronfman (Seiji Ozawa); Malcolm Frager (Klaus Tennstedt); Emanuel Ax (Kurt Masur); Rudolf Buchbinder (Jeffrey Tate); Radu Lupu (subscription performances in January 1990, with Stanislaw Skrowaczewski); Bernard D'Ascoli (Grant Llewellyn); André Watts (James Conlon and Ludovic Morlot); Imogen Cooper (Mark Elder); Lars Vogt (Christoph von Dohnányi); Daniel Barenboim (the most recent subscription performances, with James Levine in December 2008, followed by a performance at Carnegie Hall), Leif Ove Andsnes (Thomas Dausgaard), and Gerhard Oppitz (the most recent Tanglewood performance, with Rafael Frühbeck de Burgos on July 10, 2010).*





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Sergei Prokofiev

Symphony No. 6 in E-flat minor, Opus 11

SERGEI PROKOFIEV was born in Sontsovka, Ukraine, on April 27, 1891, and died in Moscow on March 5, 1953. Prokofiev began composing the Symphony No. 6 in summer 1945 and completed it in summer 1947 at his summer home in Nikolina Gora near Moscow. Evgeny Mravinsky led the Leningrad Philharmonic in the first performance on October 11, 1947, in Leningrad.

THE SCORE OF PROKOFIEV'S SYMPHONY NO. 6 calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tambourine, triangle, cymbals, bass drum, tam-tam, wood block, celesta, piano, harp and strings.

Sergei Prokofiev's daring, sometimes star-crossed career as a symphonist unfolded between two defining events of the twentieth century: the Bolshevik Revolution and the death of Josef Stalin. In 1917, as war-ravaged Russia teetered on the verge of a vast transformation, Prokofiev was completing his sardonic Symphony No. 1 (his *Classical* Symphony). This charming tribute to the harmonious spirit of Haydn went nearly unnoticed amidst the chaos and violence. Thirty-five years later, in late 1952, Prokofiev finished his final, Seventh Symphony, a wistful work allegedly intended for children. The intrusive censorship inflicted on all Soviet artists during the twenty-five years that Stalin was in power marred its composition and darkened what turned out to be the composer's final months. On March 5, 1953, Prokofiev died—the same day, weirdly, as Stalin. Even then, those who loved music considered the loss of the composer a far greater tragedy.

Seven symphonies in thirty-five years: a respectable output by any standard. As many as Sibelius, three more than Brahms. Eight less than Dmitri Shostakovich, Prokofiev's rival for the title of greatest Soviet composer. Stravinsky, who once called Prokofiev "the greatest Russian composer of today—*après moi*," wrote only four symphonies (depending how one labels his hybrid orchestral works). Encouraged by the conservatism of the Soviet musical establishment, Prokofiev's lifelong friend Nikolai Miaskovsky produced a

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Program page from the first Boston Symphony performances of Prokofiev's Symphony No. 6, on February 9 and 10, 1951, with Charles Munch conducting (BSO Archives)

staggering twenty-seven. For the most part, however, composers of the twentieth century (especially in the West) shunned the symphony. For many, the form was *passé* and exhausted.

And yet Prokofiev, combining tradition, innovation, and theatricality in that special way he had, continued to find something new to say in traditional forms. In an interview with the *New York Times* critic Olin Downes in 1930, he defended what he came to call his "new simplicity": "Music has definitely reached and passed the greatest degree of discord and complexity that can be attained in practice. I want nothing better, more flexible or more complete than the sonata form, which contains everything necessary for my structural purposes."

In 1936, Prokofiev moved permanently from Paris back to Russia with his wife and two sons. There he found himself composing in the shadow (increasingly imposing) of the younger Dmitri Shostakovich, who was turning out monumental symphonies with amazing speed. In the isolated and conservative world of Soviet music, the symphony enjoyed greater respect and prestige than in the West, and Soviet composers needed to prove their facility in this arena. That Prokofiev waited until 1944, eight years after resettling in Moscow, to write his first "Soviet" symphony, the Fifth, shows how seriously he took this challenge.

The rapturously received Symphony No. 5, first performed in early 1945 just as the Soviet army was rapidly advancing towards Berlin, established Prokofiev as a bona fide Soviet composer. The epic, rousing Fifth was also a hard act to follow. After World War II, Soviet composers were urged to produce monumental, optimistic works celebrating Stalin's leadership and the triumphant victory over Fascism. But Prokofiev's Sixth Symphony instead emerged as a fundamentally tragic and contemplative composition. Miaskovsky, a trusted colleague and critic, described it as "profound, but somewhat gloomy."

There were good reasons for Prokofiev's less than cheerful mood. Shortly after the pre-

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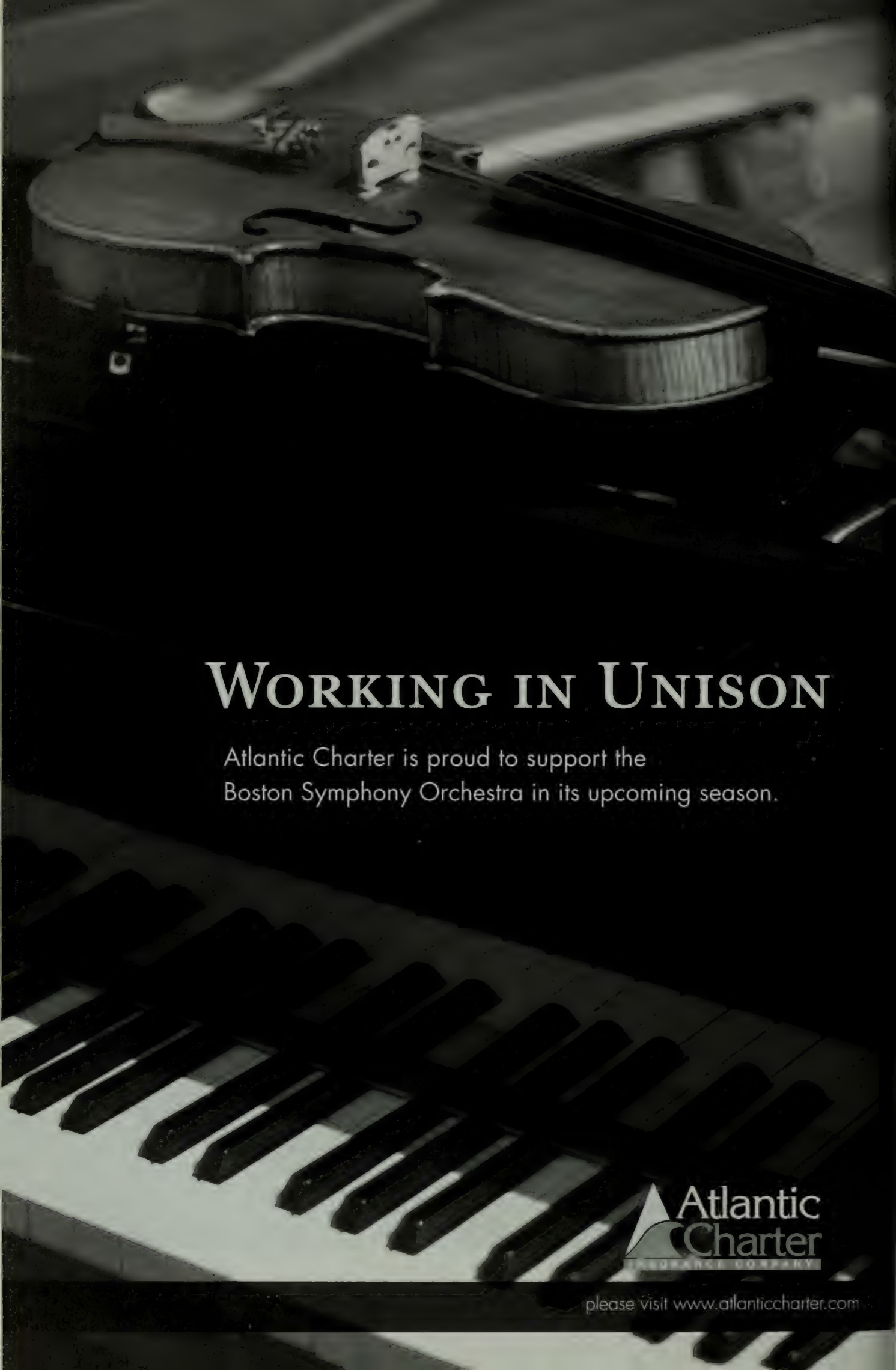


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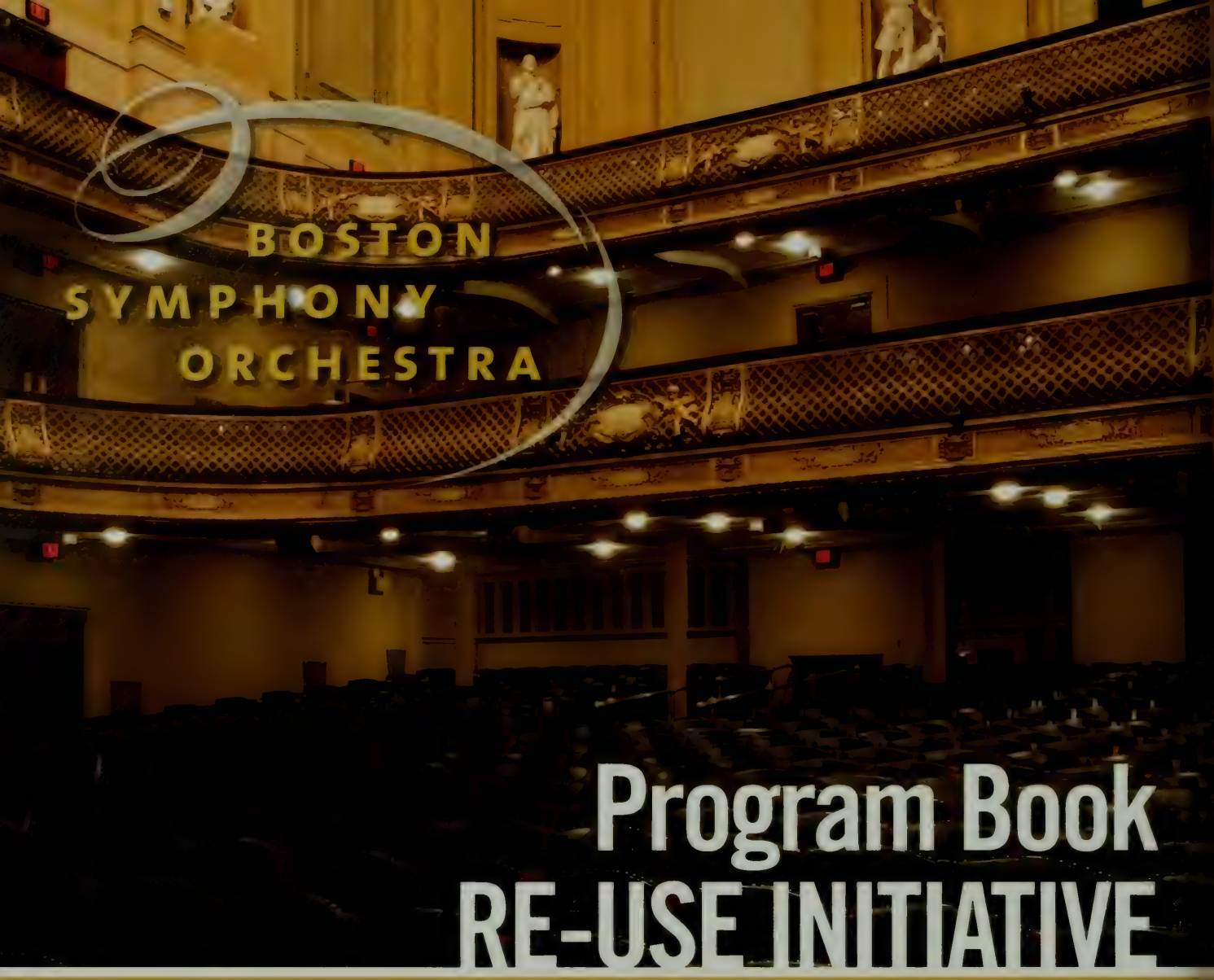


Evgeny Mravinsky, who conducted the premiere of Prokofiev's Symphony No. 6

miere of the Fifth Symphony, he had sustained a serious concussion falling down a flight of stairs after a dizzy spell. His health, already undermined by his exhausting life during the war, never fully recovered. His personal life was also stressful. His marriage had broken up, he was estranged from his two sons, and he was living in humble circumstances (although by all accounts happily) with a new companion, Mira Mendelson. Many of his old friends and associates had perished either from illness, stress, or as victims of Stalin's purges. Many of his recent compositions—including the opera *War and Peace* on which he had been working for years—had encountered severe ideological criticism and seemingly endless bureaucratic delays. He was cut off from his many contacts in the West and had not traveled abroad since 1938.

In a conversation with a future biographer, the Soviet musicologist Israel Nestyev, Prokofiev commented on the contemplative character of the Sixth Symphony: "Now we are rejoicing in our great victory, but each of us has wounds which cannot be healed. One has lost those dear to him, another has lost his health. This must not be forgotten." According to Nestyev, Prokofiev even considered dedicating the symphony to Beethoven, in part because its opus number—111—was the same as that of Beethoven's last piano sonata, one of Prokofiev's favorite works.

In three movements of approximately equal length (about fifteen minutes each), Prokofiev's Symphony No. 6 is scored for large orchestra, with heavy brass including four horns, three trumpets, three trombones, and tuba, plus an expanded percussion section, harp, piano, and celesta. The piano plays an unusually prominent role. At the end of the first movement, it slices through the dense string texture with unadorned staccato eighth-note figures that fall like the muffled blows of fate. Toward the end of the second movement, the celesta and harp engage in a ghostly conversation with the horns and clarinet. Throughout, Prokofiev combines instruments in weird and unexpected ways (tuba with violin, for example) and frequently scores the wind instruments outside their usual range, produc-



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ing novel and unsettling effects. Of particular note is the austere brass chorale section in the first movement, creating a sound that Prokofiev described as a kind of "asthmatic wheezing."

The first movement begins with a brief, sarcastic introduction: a descending scale in the brass, in strongly accented eighth notes, ending on an E-flat minor cadence. Both of the themes subsequently introduced and developed in sonata form are melancholy and wistful, particularly the mournful second tune. What sounds unmistakably like a funeral march (marked *lugubre*) follows the first-movement exposition. Here and throughout the symphony there are frequent changes of mood, unfolding convincingly with a cinematic scope; Prokofiev had recently completed his brilliant score for Sergei Eisenstein's tragic film *Ivan the Terrible*.

The opening measures of the second-movement Largo, high in the winds and brass in the key of A-flat major, sound like unearthly, hysterical shrieks. Russian conductor Gennady Rozhdestvensky, a noted interpreter of Prokofiev's orchestral music, has even suggested that they convey (consciously or unconsciously) the atmosphere of terror that enveloped Soviet citizens during the final years of Stalin's reign. Several rhapsodic, lyrical themes follow, recalling the love themes of *Romeo and Juliet* and *Cinderella*. But again the atmosphere turns sinister at the movement's end, as the expressionistic opening returns.

In the concluding Vivace, Prokofiev moves to a more sunny world of E-flat major. The first theme is athletic, vigorous, and march-like, in the style of *Peter and the Wolf* or the Fifth Symphony, contrasted to a lyrical dance-like second theme. In the development section, Prokofiev ingeniously combines the two in jauntily rhythmic counterpoint. Contrary to the accepted practice of Socialist Realist symphonies, however, the optimistic message is subverted just before the end in the coda (Andante tenero) with the return of the somber second theme from the first movement and a chilling, dirge-like conclusion. "I did not want the finale to be regarded merely as a gay appendage to the preceding movements," Prokofiev observed.

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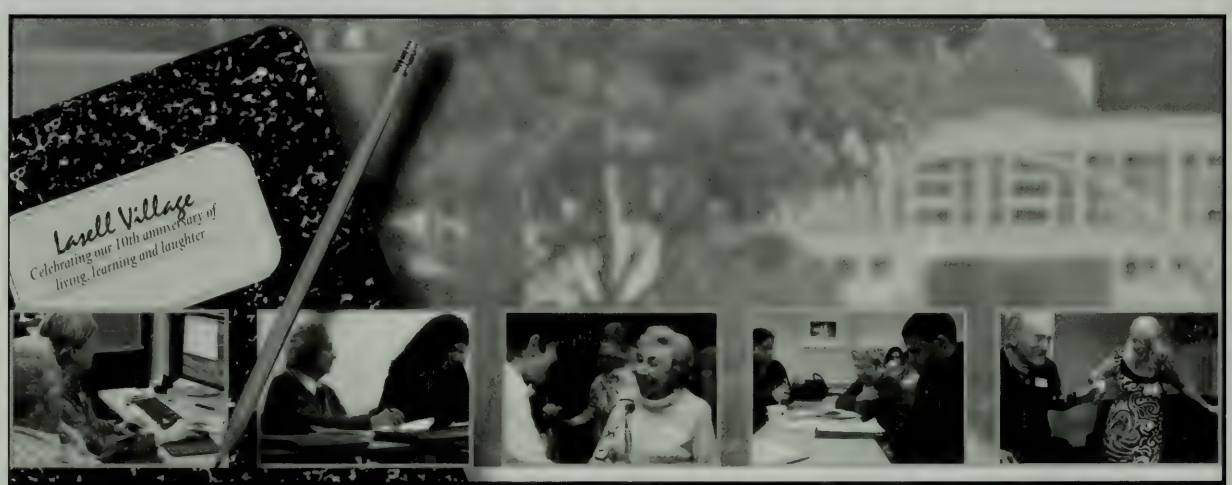


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Public anticipation was running high before the premiere of the Sixth on October 11, 1947, in a Leningrad only beginning to recover physically and spiritually from the barbaric 900-day Nazi siege. That Evgeny Mravinsky, the esteemed conductor of the Leningrad Philharmonic, stood on the podium added further luster to the occasion. At first, critics lauded the new symphony. "It is a landmark not only in Prokofiev's art, but in the entire history of the Soviet symphony," wrote one.

Soon afterwards, however, in connection with the Communist Party's approaching ideological assault on leading Soviet composers, official attitudes towards the Sixth were sharply revised. In late December 1947, when Mravinsky conducted it in Moscow for the first time, the response was cool. Within a month, the Symphony No. 6 was singled out for particular criticism by Andrei Zhdanov, Stalin's enforcer for culture, at the infamous Composers' Congress held in Moscow in January 1948. Abruptly, the work disappeared from the repertoire, not to be heard again in the USSR until after Stalin's death.

Harlow Robinson

HARLOW ROBINSON *is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University. His articles, reviews, and essays have appeared in the New York Times, Boston Globe, Los Angeles Times, Opera News, Symphony, Playbill and other publications, and he has appeared as lecturer for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, Aspen Music Festival, and Rotterdam Philharmonic, among other performing arts organizations.*

THE FIRST AMERICAN PERFORMANCE *of Prokofiev's Symphony No. 6 was given by Leopold Stokowski with the New York Philharmonic on November 24, 1949.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Prokofiev's Symphony No. 6 were given by Charles Munch in February 1951, followed by a further performance at Tanglewood that July, subsequent BSO performances being given by Jean Morel, Eugene Ormandy, Erich Leinsdorf (Boston, Tanglewood, New York, and Baltimore), Joseph Silverstein, Myung-Whun Chung, and Andrew Davis. The BSO's most recent Tanglewood performance was given by Erich Leinsdorf on July 31, 1965, the most recent subscription series by Andrew Davis in November 1997.*



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Places to read about Mussorgsky include David Brown's *Musorgsky: His Life and Works* in the Master Musicians series (Oxford University Press), Gerald Abraham's entry in the New Grove Dictionary of Music and Musicians (1980), Robert William Oldani's essay in the revised New Grove (2001), and Richard Taruskin's *Musorgsky: Eight Essays and an Epilogue* (Princeton University paperback). Older but still useful sources (though currently out of print) include M.D. Calvocoressi's *Modest Mussorgsky*, and *The Mussorgsky Reader: A Life of Modeste Petrovich Mussorgsky in Letters and Documents*, edited and translated by Jay Leyda and Sergei Bertensson. Other compilation volumes include *Musorgsky: In Memoriam 1881-1981*, edited by Malcolm Hamrick Brown, and *Musorgsky's Days and Works: A Biography in Documents*, edited by Alexandra Orlova (both UMI Research Press).

The many, many recordings of *Night on Bald Mountain* range widely in vintage, so here's just a sampling (listed alphabetically by conductor): Claudio Abbado with the Berlin Philharmonic (Deutsche Grammophon), Leonard Bernstein with the New York Philharmonic (Sony), Christoph von Dohnányi with the Cleveland Orchestra (Apex), Arthur Fiedler with the Boston Pops Orchestra (Deutsche Grammophon, in a collection entitled "The Arthur Fiedler Legacy: Symphonic Spectacular"), Valery Gergiev with the Vienna Philharmonic (Philips), Igor Markevitch with the Gewandhaus Orchestra of Leipzig (Berlin Classics), Dimitri Mitropoulos with the New York Philharmonic (Sony), Fritz Reiner with the Chicago Symphony Orchestra (RCA), and Klaus Tennstedt live with the Berlin Phil-



Mr. C(lavius) F(rederick) Earbrass is, of course, the well-known novelist. © 2011 The Edward Gorey Charitable Trust.

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harmonic (Testament), not to mention a live Boston Symphony broadcast from December 1944 under the direction of Serge Koussevitzky (Guild Historical).



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove.

Michael Steinberg's program notes on Beethoven's concertos (the five piano concertos, the Violin Concerto, and the Triple Concerto) are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Beethoven's concertos (but minus the Piano Concerto No. 2) are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (Vintage paperback); Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback); Maynard Solomon's *Late Beethoven: Music, Thought, Imagination*, a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback); Robert Simpson's *Beethoven Symphonies* and Roger Fiske's *Beethoven Concertos and Overtures*, both in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on "Beethoven and the Symphony" in *A Guide to the Symphony* and Robert Simpson's chapter on "Beethoven and the Concerto" in *A Guide to the Concerto*, both edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).

Radu Lupu recorded all five of Beethoven's piano concertos with Zubin Mehta and the Israel Philharmonic (London/Decca), having previously recorded the Third Concerto with Lawrence Foster and the London Symphony Orchestra (also London/Decca). The Boston Symphony Orchestra recorded the five Beethoven piano concertos with soloist Rudolf Serkin and conductor Seiji Ozawa between 1981 and 1984 (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein

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as soloist (RCA). Other noteworthy complete sets of the five concertos (listed alphabetically by soloist) include Alfred Brendel's with James Levine and the Chicago Symphony, recorded live in 1983 (Philips), Daniel Barenboim's as conductor/pianist with the Staatskapelle Berlin (Euroarts DVD), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony), Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony orchestras (Philips), and Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical). Among historic issues, Artur Schnabel's recordings of the Beethoven piano concertos from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, including, for a while, budget-priced Naxos Historical).

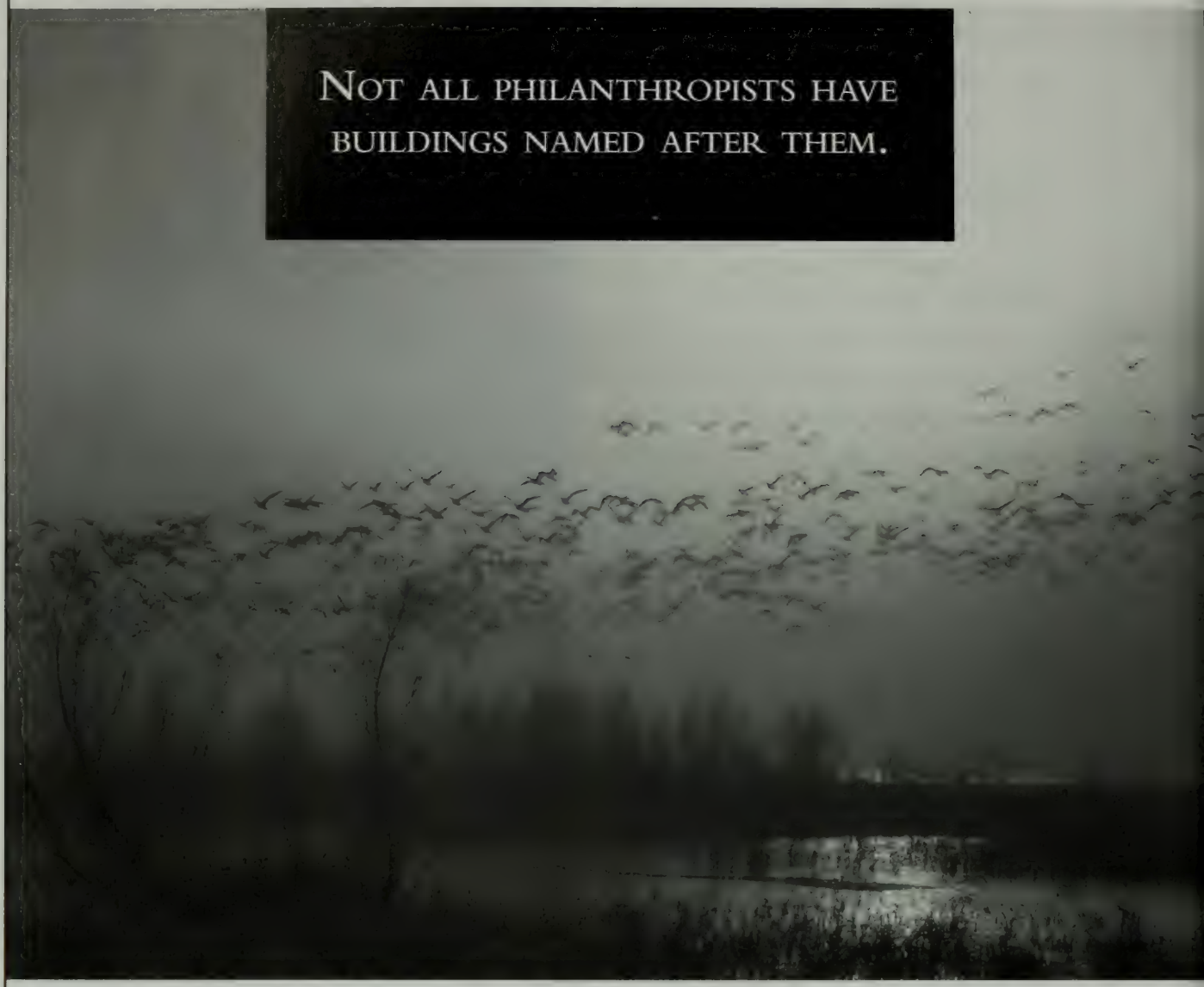


The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*. Originally published in 1987, this was reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* (Taplinger). More recently Robinson produced *Selected Letters of Sergei Prokofiev*, newly translating and editing a volume of previously unpublished Prokofiev correspondence (Northeastern University). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography (Marion Boyars paperback, if you can still find it). The Prokofiev article in the revised (2001) New Grove Dictionary of Music and Musicians is by Dorothea Redepenning. Rita McAllister's Prokofiev entry from the 1980 edition of Grove was reprinted in *The New Grove Russian Masters 2* (Norton paperback). Michael Steinberg's program note on Prokofiev's Symphony No. 6 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday).

The Boston Symphony Orchestra recorded Prokofiev's Symphony No. 6 with Erich Leinsdorf conducting in 1965 (originally RCA; reissued on CD by Testament, with Leinsdorf's BSO recording of Prokofiev's Symphony No. 2). Noteworthy complete sets of the six Prokofiev symphonies have been recorded by Valery Gergiev with the London Symphony Orchestra (Philips), Seiji Ozawa with the Berlin Philharmonic (Deutsche Grammophon), and Mstislav Rostropovich with the ORTF National Orchestra (Erato).

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Guest Artists



Sakari Oramo

Making his Boston Symphony Orchestra debut this week, Finnish conductor Sakari Oramo began his professional career in the early 1990s as a violin soloist, chamber musician, and concertmaster of the Finnish Radio Symphony Orchestra. He shifted his focus after studying with Jorma Panula at the Sibelius Academy, stepping in shortly thereafter to conduct the FRSO at short notice in January 1993 and subsequently becoming that orchestra's associate principal conductor. In 1996 the City of Birmingham Symphony Orchestra (CBSO) called upon him to become Sir Simon Rattle's successor beginning with the 1998-99 season. At the CBSO he broadened the orchestra's repertoire and emphasized British repertoire both familiar and obscure, recording two discs of John Foulds's work that introduced the composer to wider audiences. Other highlights included a large-scale Elgar festival and the FLOOF! contemporary music festival. In 2003 the Finnish Radio Symphony Orchestra appointed Mr. Oramo to succeed Jukka-Pekka Saraste as music director. His tenure there, due to end in 2012, has included important world and Finnish premieres, including Stockhausen's *Gruppen*, Armas Launis's opera *Aslak Hetta*, and works by Kaija Saariaho, Magnus Lindberg, and Jouni Kaipainen, among others. Other highlights have included a nearly complete survey of Arnold Schoenberg's orchestral music and a revival of Berg's *Lulu*. This year the orchestra moves into the new Helsinki Music Centre, the city's first space designed for classical orchestral music. Mr. Oramo was reunited with the Royal Stockholm Philharmonic for the 2006 Nobel Prize concert, subsequently taking over the position of chief conductor and artistic adviser from Alan Gilbert at the start of the 2008-09 season. During that season, he and the Royal Stockholm Philhar-

monic recorded a Schumann symphony cycle for Sony Classical, marking the composer's bicentenary year. Collaborating with other Nordic orchestras, they performed all ten Mahler symphonies on consecutive days to commemorate the 150th anniversary of Mahler's birth. In 2010 they toured Japan and this year perform at the BBC Proms in London and at Vienna's Musikverein. Mr. Oramo's recent and upcoming engagements as guest conductor include the Berlin Philharmonic, New York Philharmonic, San Francisco Symphony, Royal Concertgebouw, Vienna Philharmonic, Boston Symphony, London Philharmonic, Leipzig Gewandhaus, Staatskapelle Dresden, Orchestre de Paris, Frankfurt Radio Symphony Orchestra, and the Chamber Orchestra of Europe. His recordings include a Sibelius symphony cycle and music of Elgar, Mahler, Schumann, Respighi, Bartók, Saariaho, and Lindberg. As a violinist he can be heard (with his wife, soprano Anu Komsi) in György Kurtàg's *Kafka Fragments*. In 2006, together with Ms. Komsi and her colleague Annika Mylläri, Sakari Oramo founded an opera company in the Finnish town of Kokkola. West Coast Kokkola Opera has now established itself as the leader in Finnish alternative opera, distinguishing itself from the National Opera and the Savonlinna Festival. Their productions have included *The Marriage of Figaro*, *Die Fledermaus*, *Lulu*, Sebastian Fagerlund's new commission *Döbeln* (also available on a BIS recording), and *Carmen*. In July 2011 WCKO will produce Mozart's *Die Zauberflöte* in a circus environment.



Radu Lupu

Firmly established as one of the most important musicians of his generation, Radu Lupu is widely acknowledged as a leading interpreter of the works of Beethoven, Brahms, Mozart, and Schubert. Since winning both the 1966 Van Cliburn and 1969 Leeds piano competitions, he has performed regularly as soloist and recitalist in the musical capitals and major festivals of Europe and the United States. Mr. Lupu has appeared many times with the Berlin Philharmonic since his debut with that orchestra at the 1978 Salzburg Festival under Herbert von Karajan, and many times also with the Vienna Philharmonic, including the opening concert of the 1986 Salzburg Festival under Riccardo Muti. He is also a frequent visitor to the Royal Concertgebouw Orchestra of Amsterdam and to all of the major London orchestras. Mr. Lupu's first major

American appearances were in 1972 with the Cleveland Orchestra under Daniel Barenboim in New York and with the Chicago Symphony led by Carlo Maria Giulini. Concerts with the New York Philharmonic soon followed, and he has since appeared with all of the foremost American orchestras. The current season includes concerts with the orchestras of Cleveland, Boston, and National Arts Centre (Ottawa), as well as with the National Symphony and New York Philharmonic. He performs in recital for the Friends of Chamber Music in Kansas City and the Gilmore Keyboard Festival in Michigan. Last season's European orchestral engagements included the London Symphony under Sir Colin Davis, the Berlin Philharmonic under Bernard Haitink, and a tour of Germany with the Zurich Tonhalle and David Zinman. At the request of Sir Colin Davis, who celebrated his 80th birthday with the New York Philharmonic in 2007, Mr. Lupu appeared in concerts devoted to Mozart concertos. Also that season he performed with the Boston, San Francisco, and St. Louis symphonies. He has made more than twenty recordings for London/Decca, including the complete Beethoven concertos with the Israel Philharmonic and Zubin Mehta, the complete Mozart violin sonatas with Szymon Goldberg, and numerous solo recordings of Beethoven, Brahms, and Schubert. His recording of Schubert's sonatas D.960 and D.664 won a Grammy, and his recording of Schumann's *Kinderszenen*, *Kreisleriana*, and *Humoresques* an Edison Award. He has also made two recordings with pianist Murray Perahia (Sony Classical) and two albums of Schubert Lieder with soprano Barbara Hendricks (EMI). In 1998 he joined Daniel Barenboim for a disc of Schubert works for piano four-hands (Teldec). In 2001 Decca re-released his two-disc set of Schubert's music for violin and piano with Szymon Goldberg. Born in Romania in 1945, Radu Lupu began studying the piano at age six with Lia Busuioseanu. He made his public debut with a complete program of his own music at twelve and continued his studies for several years with Florica Muzicescu and Cella Delavrance. In 1961 he won a scholarship to the Moscow State Conservatory, where he studied with Heinrich Neuhaus and the latter's son, Stanislav Neuhaus. During his seven years there he won first prize in the 1967 Enescu International Competition in addition to the Van Cliburn and Leeds International competitions. In 1989, and again in 2006, he was awarded the prestigious "Abbiati" prize given by the Italian Critics Association. He is also the recipient of the 2006 Premio Internazionale Arturo Benedetti Michelangeli award. Radu Lupu made his Boston Symphony Orchestra debut in December 1977 with Mozart's A major piano concerto, K.488, since which time he has returned to Symphony Hall for BSO subscription performances of Mozart's A major and C major concertos, K.414 and K.503, respectively; Beethoven's Third, First, and *Emperor* concertos; Mozart's B-flat major concerto, K.595; Schumann's Piano Concerto, and, most recently, in January 2007, Mozart's D minor concerto, K.466.

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Next Program...

Thursday, February 10, 8pm

Friday, February 11, 7pm (UnderScore Friday series, including commentary by the conductor; note that this concert has NO INTERMISSION and will NOT include Dvořák's "Silent Woods")

Saturday, February 12, 8pm

SUSANNA MÄLKKI conducting

HAYDN — SYMPHONY NO. 59 IN A, "FIRE"

Presto
Andante o più tosto Allegretto
Menuetto; Trio
Allegro assai

CHIN — CONCERTO FOR CELLO AND ORCHESTRA (AMERICAN PREMIERE)

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ALBAN GERHARDT

{ INTERMISSION }

DVOŘÁK — "SILENT WOODS," OPUS 68, FOR CELLO AND ORCHESTRA

MR. GERHARDT

SIBELIUS — SYMPHONY NO. 5 IN E-FLAT, OPUS 82

Tempo molto moderato—Allegro moderato (ma poco a poco stretto)—Presto
Andante mosso, quasi allegretto
Allegro molto—Misterioso—Un pochettino largamente—Largamente assai

PRE-CONCERT TALKS (FEBRUARY 10 AND 12 ONLY) BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

Finnish conductor Susanna Mälkki returns to the BSO podium with a widely varied program; she is joined by German cellist Alban Gerhardt for the American premiere of the Korean-German composer Unsuk Chin's Cello Concerto, written for Gerhardt. These will be the first BSO performances of music by Unsuk Chin, winner of the prestigious Grawemeyer Award for her Violin Concerto. Gerhardt also plays Dvořák's surpassingly melodic *Silent Woods*, an 1894 reworking of a movement from his 1883 piano suite *From the Bohemian Woods*. Haydn's Symphony No. 59 in A, nicknamed "*Fire*" (possibly because of its use in a play called *The Conflagration*), was probably written in the late 1760s and has never been performed by the BSO. The Finnish composer Sibelius's Symphony No. 5 is one of the composer's best-known, a majestic masterpiece completed in 1919.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'A' February 10, 8-10
Saturday 'B' February 12, 8-10

SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
DVOŘÁK	*Silent Woods*, for cello and orchestra
SIBELIUS	Symphony No. 5

UnderScore Friday 2 February 11, 7-8:45
(includes commentary by the conductor)

SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
SIBELIUS	Symphony No. 5

Programs and artists subject to change.



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Wednesday, February 23, 7:30pm (Open Rehearsal)
Thursday 'C' February 24, 8-9:40
Friday 'A' February 25, 1:30-3:10
Saturday 'B' February 26, 8-9:40
Tuesday 'B' March 1, 8-9:40

JAMES LEVINE, conductor

MAHLER	Symphony No. 9

Thursday 'B' March 3, 8-9:50
Friday 'A' March 4, 1:30-3:20
Saturday 'A' March 5, 8-9:50
Tuesday 'C' March 8, 8-9:50

JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin

MOZART	Rondo in C for violin and orchestra, K.373
BIRTWISTLE	Violin Concerto (world premiere; BSO commission)
BARTÓK	Violin Concerto No. 2

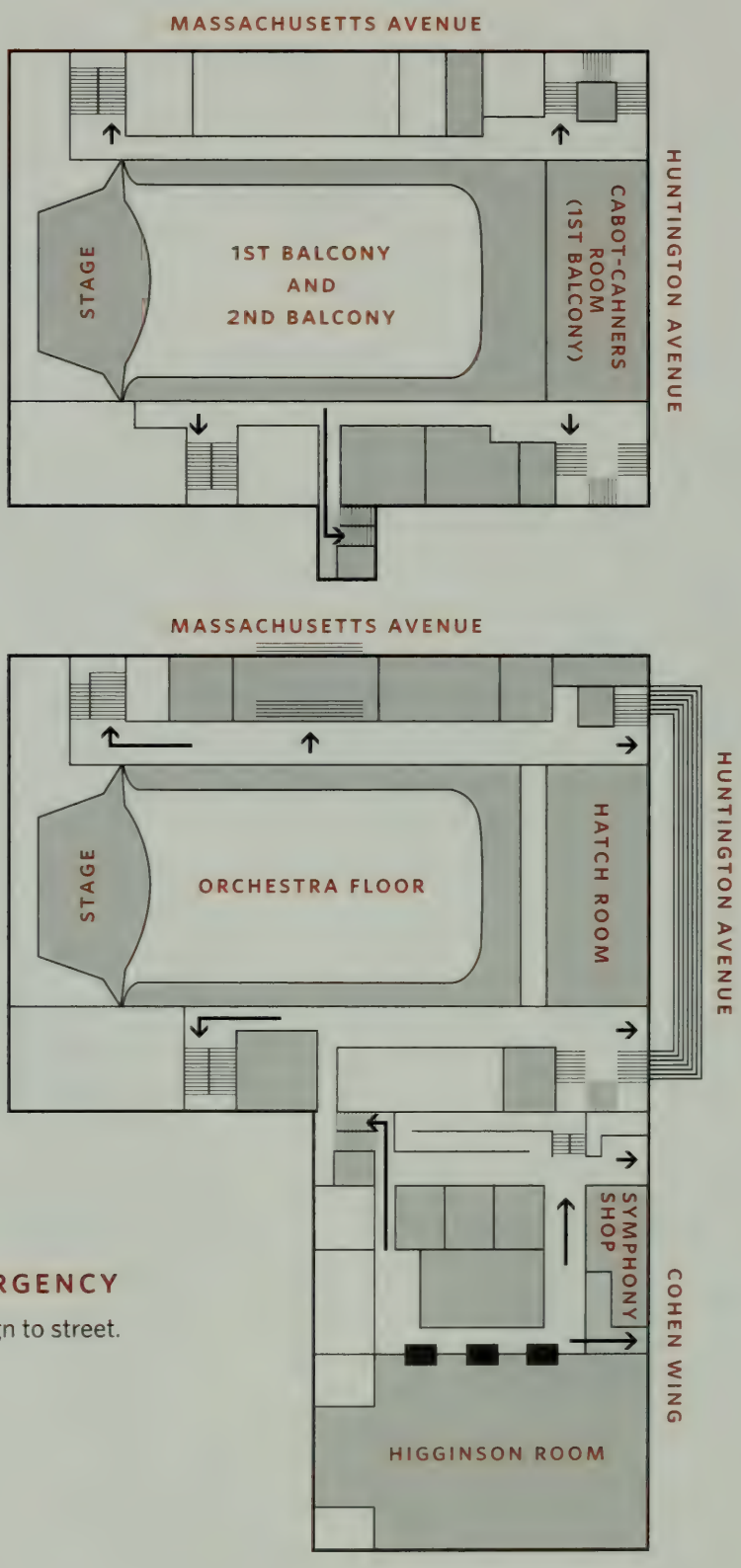
Thursday, March 10, 10:30am (Open Rehearsal)
Thursday 'A' March 10, 8-10:25
Friday Evening March 11, 8-10:25
Saturday 'B' March 12, 8-10:25

JAMES LEVINE, conductor
MAURIZIO POLLINI, piano

SCHOENBERG	Variations for Orchestra
MOZART	Piano Concerto No. 23 in A, K.488
SCHOENBERG	Piano Concerto
MOZART	Symphony No. 41, *Jupiter*

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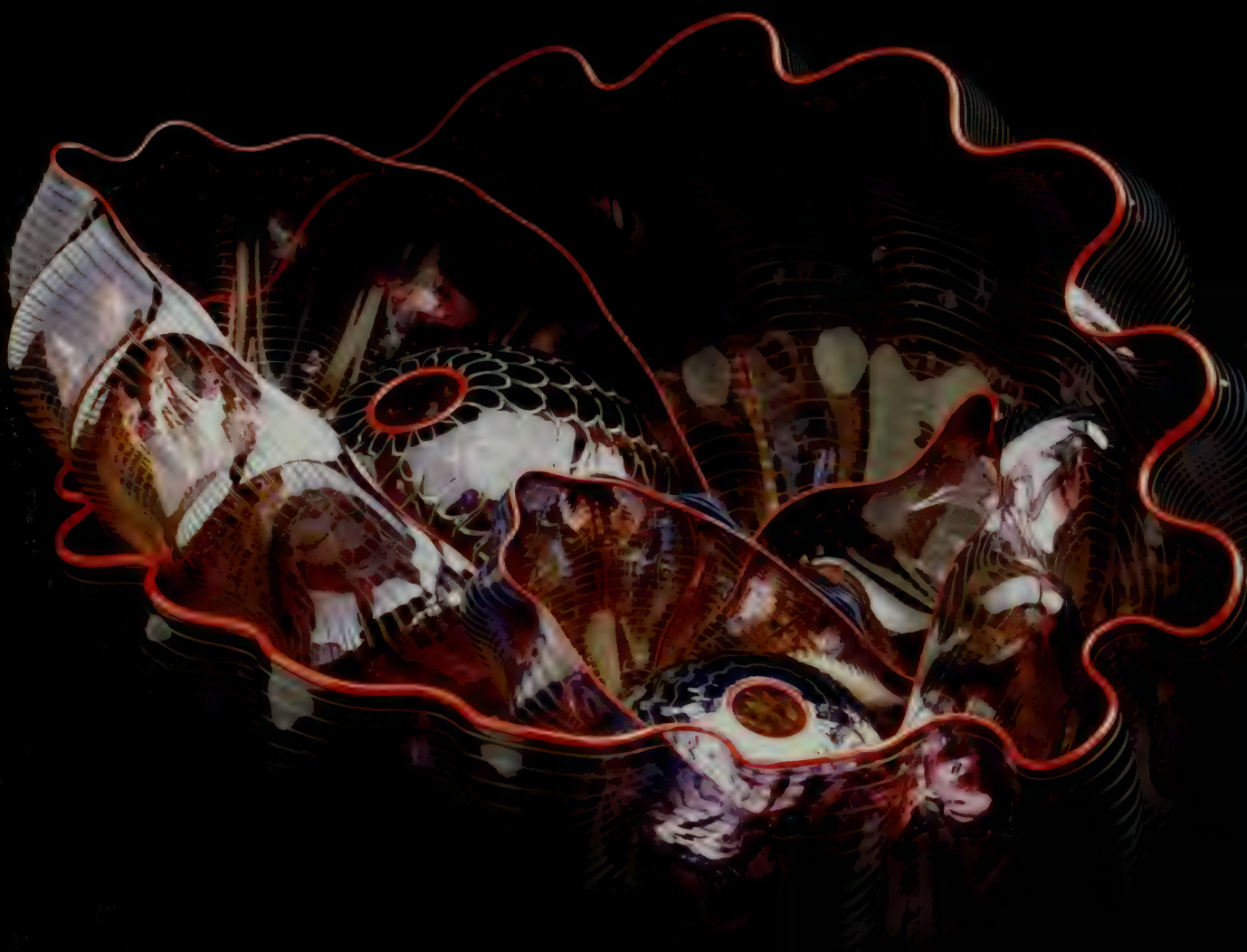
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Sunday, February 6, at 3, at Thayer Academy for the Arts, Braintree

CHAMBER TEA III
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COMMUNITY CONCERT V
Sunday, February 13, at 3, at Twelfth Baptist Church, Roxbury

The free Community Concerts are made possible by a generous grant from the Lowell Institute.

JASON HOROWITZ, violin (1st violin in Fauré)
ELITA KANG, violin (1st violin in Beethoven)
REBECCA GITTER, viola
OWEN YOUNG, cello

FAURÉ — String Quartet in E minor, Opus 121
Allegro moderato
Andante
Allegro

BEETHOVEN — String Quartet No. 8 in E minor, Opus 59, No. 2
Allegro
Molto Adagio
Allegretto
Finale. Presto

Gabriel Fauré (1845-1924)
String Quartet in E minor, Opus 121

In *A Hundred Years of Music* by the English musicologist Gerald Abraham—one of those musty books that stay on the shelf for the insights they still have to offer—we find the following, written less than fifteen years after Gabriel Fauré's death:

> Fauré is at once one of the easiest and one of the most difficult composers to "place" in a few words. To say that he combined the technical skill and characteristically Latin polish and lucidity of his master Saint-Saëns with the lyrical sweetness of a Gounod, or that he came under such very different influences as plainsong and Chopin, is as misleading as it is true. Fauré's music has a gentle strength, a poetry, all its own. It invariably possesses those qualities that he himself considered most essentially French in art: "clarity of thought, sobriety and purity of form, sincerity and disdain of vulgar effect." His frankly romantic feeling was always held in check by an essentially classical mind.... But perhaps the most significant trait of Fauré's music is its ever increasing simplicity, its gradual reduction to absolute essentials....

Placing Fauré in the line of great French composers, Abraham also observed that "it was Fauré, above all, who shaped Ravel." (A student of Saint-Saëns, Fauré in turn taught such students as Ravel and Nadia Boulanger.) To American concertgoers, however, Fauré's music remains largely unknown, aside from the handful of orchestral and chamber works occasionally encountered—the Requiem, the *Pelléas et Mélisande* Suite, perhaps one of the two piano quartets, maybe even the *Elégie* for cello and piano. Connoisseurs of song doubtless know him better, thanks to the four CDs' worth (to measure in tangibly modern terms) of *mélodies* he wrote throughout

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his life (beginning with his Opus 1), and which can be ranked with Debussy's alongside the great German Lieder repertoire. He was a central figure of French musical life whose career spanned decades of extraordinary musical, cultural, and political change. Following a succession of posts as organist and choirmaster, he became a professor of composition in 1896 at the Conservatoire in Paris, and subsequently its director from 1905 until 1920 (when he resigned due to increasing deafness and ill health). Yet when friends applied to the Arts Minister of the French government to request a state funeral for him (which was granted), the latter responded initially with a question: "Fauré? Who's he?"

In addition to the orchestral music, chamber music, and songs, his work-list includes choral works both sacred and secular, music for organ, an impressive quantity for solo piano (Nocturnes, Barcarolles, Impromptus, etc.), and critical writings. The earliest chamber work, from 1875-76, is the first of his two violin sonatas. There followed two piano quartets, the aforementioned *Elégie*, a version with piano and string quartet of his song cycle *La Bonne Chanson* (originally for just voice and piano), two cello sonatas, two piano quintets, a piano trio, and, finally, the string quartet (1923-24)—his very last work, completed September 12, 1924, less than two months before his death. The second violin sonata, the two cello sonatas, and the piano trio likewise date from the last part of his life.

To say that the E minor quartet's first movement may be heard as a sonata form, its A minor Andante as a sort of free, almost fantasia-like "song form" (an expanded recapitulation following immediately upon the exposition, with no formal "development" coming between), and its finale as a sort of extended sonata-rondo might not be inaccurate, but it would also say little of immediate use to the listener. Perhaps more important to point out that the thematic materials of the quartet as a whole are entirely "of a piece," given Fauré's emphasis on thirds and seconds as primary melodic components, the rhythmically activated melodic contours (with frequent use of syncopation to obscure the meter, as well as canny juxtapositions of long vs. short note-values), suggestions of antique modal scales (achieved by unexpected alternations of major, minor, or augmented intervals), and his post-Wagnerian chromatic leanings (both melodic and harmonic). Ultimately the composer's overall approach to harmony and counterpoint comes to be heard as framework for an aesthetic: forward-looking, distinctively personal, and blossoming well beyond the typical confines of the tonal system within which he works.

The first two movements are further bound by their tempo designations—respectively "Allegro moderato" and "Andante": contrasting to be sure, yet each leaning toward the other's expressive realm. Following these, the expansiveness of the faster-moving finale (energized further by the recurrent pizzicato motif that remains nearly omnipresent from the opening measure) serves to balance the breadth of the preceding movements while ultimately aiming the piece toward its commandingly sonorous, major-mode close.

—Marc Mandel

Ludwig van Beethoven (1770-1827)
String Quartet No. 8 in E minor, Opus 59, No. 2

Following the completion of the early Opus 18 quartets, Beethoven stopped working for a time in the string quartet medium. The gap was not long—only about four years—but it was momentous for Beethoven's creative development, for these years saw the creation, especially, of the *Eroica* Symphony, which marked the opening of the floodgates, the arrival of Beethoven's "middle period," which is what most people refer to when they speak of "Beethoven's style." The Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky. It was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets. These three quartets have always been among the most frequently performed; and, rightly or not, their taut muscularity symbolizes our concept of what is Beethovenian.

The first movement of the E minor string quartet, Opus 59, No. 2, looks ahead in many ways. Whereas the F major quartet (No. 1) had made its effects with the broadest blocks of simple diatonic harmony, No. 2 proceeds by means of disjunction. The opening launches contrasting ideas and tonalities made still more striking by the fact that they have no connection between them except a bar of silence. First two sturdy chords, tonic and dominant of E minor, in which the first violin outlines a rising fifth and the cello offers a descending half-step (both intervals important in the rest of the movement); then silence; then a melodic phrase filling in the same rising fifth, extended a half-step farther, and collapsing back; then silence again; then the lyrical idea repeated one half-step higher (in F major), throwing off all comfortable expectations of tonal plan; and silence again. All this—in the first eight bars!—generates the extraordinary nervous tension of the movement, compounded of contrapuntal interweavings, a varied and richly imaginative working-out of the half-step harmonic relationship (which is especially surprising at the ends of the exposition and recapitulation: in both cases Beethoven has written a repeat sign and composed a second ending with a surprising descent by an unanticipated semitone, which demands far-ranging harmonic sweeps to return home), and the playing-off of passages with continuous discourse against those constantly interrupted by silence.

After the nervous energy of the opening movement, the Adagio comes as a voice from another world, out of the hurly-burly, registering a magisterial calm. At least three separate witnesses claimed, in one place or another, that the idea for this movement came to the composer while he was gazing at the night sky, contemplating the music of the spheres. Beethoven is known to have read Kant's *Theory of the Heavens*, and he was fond of quoting the philosopher's phrase about the two things that continually evoked awe in him—"the starry heavens above and the moral law within." Beethoven's music, in a serene E major, is a full slow-movement sonata form with a chorale-like theme; it avoids dramatizing the contrasts (quite the opposite of the procedure in the first movement), but rather unifies everything into a kind of Platonic ideal.

Beethoven originally intended to follow the sublime Adagio with a minuet in the same key of E major, but thought better of it and composed instead an E minor Allegretto, the first part of which is a troubled meditation on a single rhythmic idea; the contrasting section (self-consciously marked "*thème russe*" in the score) is based on an actual Russian folk song treated in gentle parody of academic contrapuntal

technique. (This unprepossessing melody had a further role to play in music history: Mussorgsky used it for the massive choral acclamations of Tsar Boris Godunov in the second scene of the prologue to his opera.) The finale begins with a theme that seems to be in C major, though at the end of the phrase Beethoven reveals that E minor was the key all along and that the first six bars were an expansion of one chord fitting into the cadence; this emphasis helps link the last movement with the first, where C major was the key reached in the climax of the development. Beethoven plays on this cheerful ambiguity throughout the movement until the forceful final bars (Più presto), where he insists once and for all that we are, in fact, in E minor.

—Steven Ledbetter

Violinist **Jason Horowitz** joined the Boston Symphony Orchestra at the start of the 2006 Pops season and currently occupies the Kristin and Roger Servison Chair in the BSO's first violin section. His many appearances in Boston's Jordan Hall have included solo recitals, concertos ranging from Bach to Scelsi and Schnittke, chamber music, and several world premieres, including the Violin Concerto of Donald Sur. Long involved with music of the Second Viennese School, he learned the violin concertos of Berg and Schoenberg from the legendary Louis Krasner. Mr. Horowitz received the New England Conservatory's highest performance honor, the Artist Diploma, in 1998; he joined the Munich Chamber Orchestra shortly thereafter, working privately with music director Christoph Poppen in Berlin and Munich. He has participated in the Tanglewood, Norfolk, and Banff festivals, and has performed chamber music across America, Europe, and Asia. Formerly assistant concertmaster of the Colorado Symphony, Mr. Horowitz has also been guest concertmaster for such orchestras as the BBC Symphony, Baltimore Symphony, Hartford Symphony, and Rochester Symphony. Recent solo engagements have included the Mendelssohn concerto in the Czech Republic; the Menotti concerto with the Charleston Symphony; concertos by Tchaikovsky, Beethoven, and Mozart and Berlioz's *Réverie et Caprice* with the Breckenridge Chamber Orchestra; the concerto *Distant Light* by Peteris Vasks with Boston Ballet to choreography by Peter Martins; a series of performances of Corelli violin sonatas also with Boston Ballet, and Barber's Violin Concerto with the Lexington Sinfonietta.

Elita Kang joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed assistant concertmaster in February 2001, occupying the Edward and Bertha C. Rose Chair. She is also assistant concertmaster of the Boston Pops Orchestra. In the 2009-10 season, while on leave from the BSO, she served by invitation as acting assistant concertmaster of the Deutsches Sinfonie-Orchester Berlin. Ms. Kang received her bachelor's degree from the Curtis Institute of Music in 1997; while at Curtis, she served as principal second violin and then concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. In addition to her performances with BSO colleagues, her chamber music experience has included performances at Curtis and the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the America String Teachers Association Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Ninomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Born in Canada, violist **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is currently active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.



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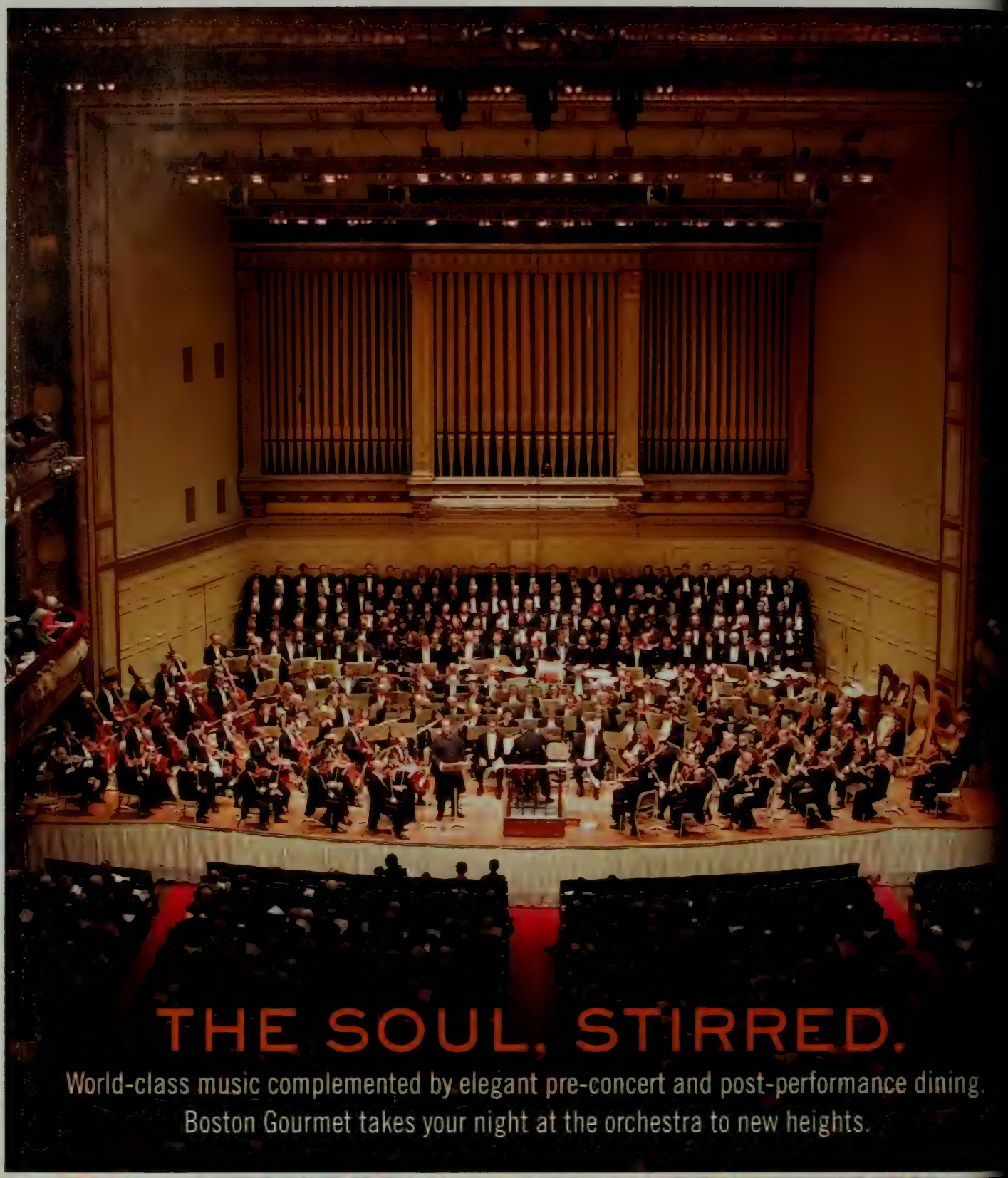
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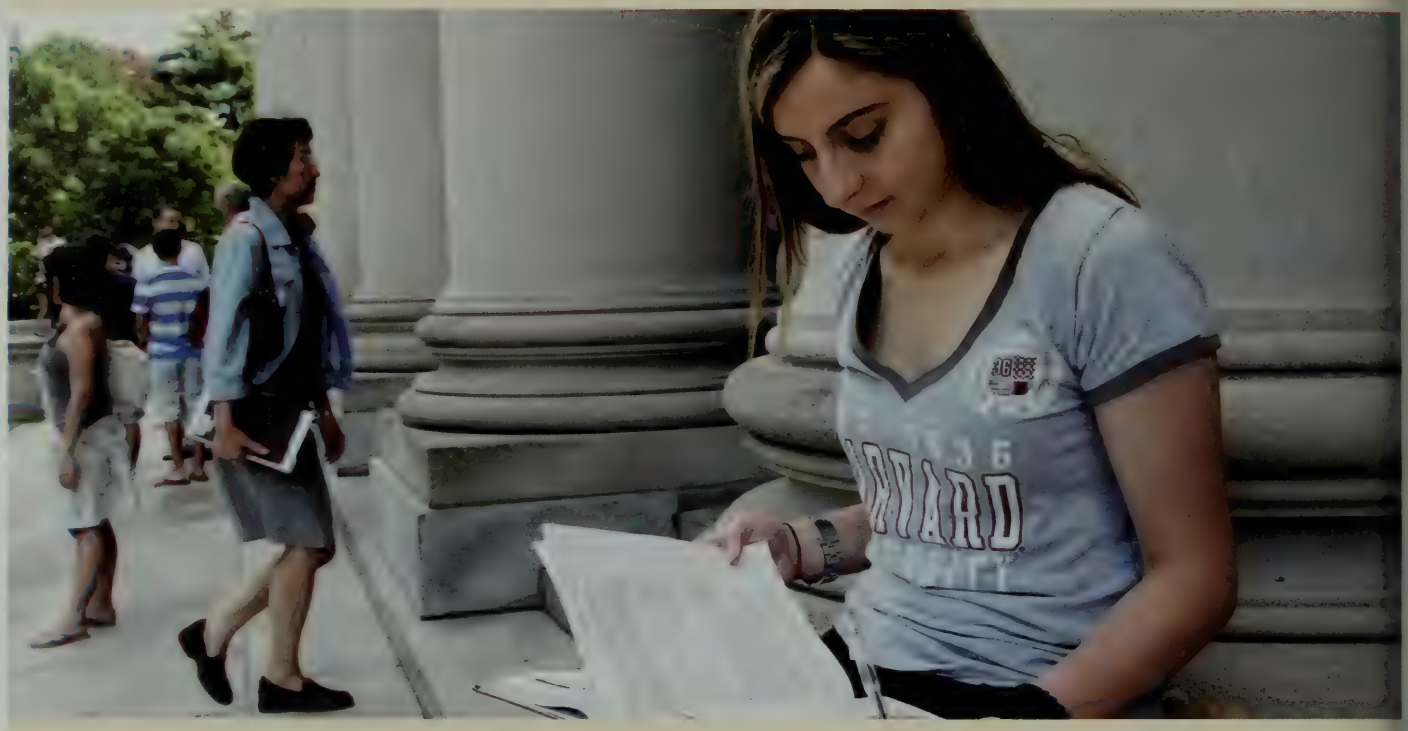
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BSO News

Historic Telecasts of Charles Munch and the BSO Set for Release on DVD This Month

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—to be released this month, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus the *Prometheus* Overture), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs will be available starting February 22, 2011, through Naxos of America and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

"Plain Song, Fantastic Dances": A New Album by the Boston Symphony Chamber Players of Music by American Composers

The Boston Symphony Chamber Players have recently released a new all-American album on the BSO's own label, BSO Classics—"Plain Song, Fantastic Dances: Chamber Music by American Composers," featuring music by Lukas Foss, William Bolcom, Michael Gandolfi, and Osvaldo Golijov. In addition to the latter's *Lullaby and Doina*, the album includes world premiere recordings of Michael Gandolfi's *Plain Song, Fantastic Dances*, William Bolcom's *Serenata Notturna*, and Lukas Foss's *For Aaron*; the works by Golijov and Gandolfi were both commissioned specifically for the Boston Symphony Chamber Players. The new recording is available as a Super-Audio Hybrid CD for $16.99, as well as in four digital formats: 320kbps MP3, AIFF High Definition Stereo, WMA High Definition Stereo, and WMA High Definition 5 Channel Surround. This is the Chamber Players' second album on BSO Classics, having been preceded by "Mozart Chamber Music for Winds and Strings." The

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CD releases are available at the Symphony Shop and online. Both albums are available as digital downloads (either complete or as individual tracks) at bso.org/digital, the iTunes store, Amazon.com, and cdbaby.com.

"BSO 101: Are You Listening," Session 3—Wednesday, February 16, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for the next session of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, February 16, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The February 16 session (a recent addition to the schedule) will focus on Mozart's Symphony No. 41, *Jupiter*, as a model of symphonic form in general and an example of Mozart's individual musical style in particular. (The season's final session, on Wednesday, March 30, will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel.) Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (2/11 and 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Haydn, Chin, Dvořák, and Sibelius (February 10 and 12 only). In the weeks ahead, Joseph Auner of Tufts University discusses Mahler's Symphony No. 9 (February 23-March 1), Robert Kirzinger discusses Mozart, Birtwistle, and Bartók (March 3-8), and Joseph Auner is back to discuss Mozart and Schoenberg (March 10-12).

Lawrence Academy

Complementing his Passion



Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. (except February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org, by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

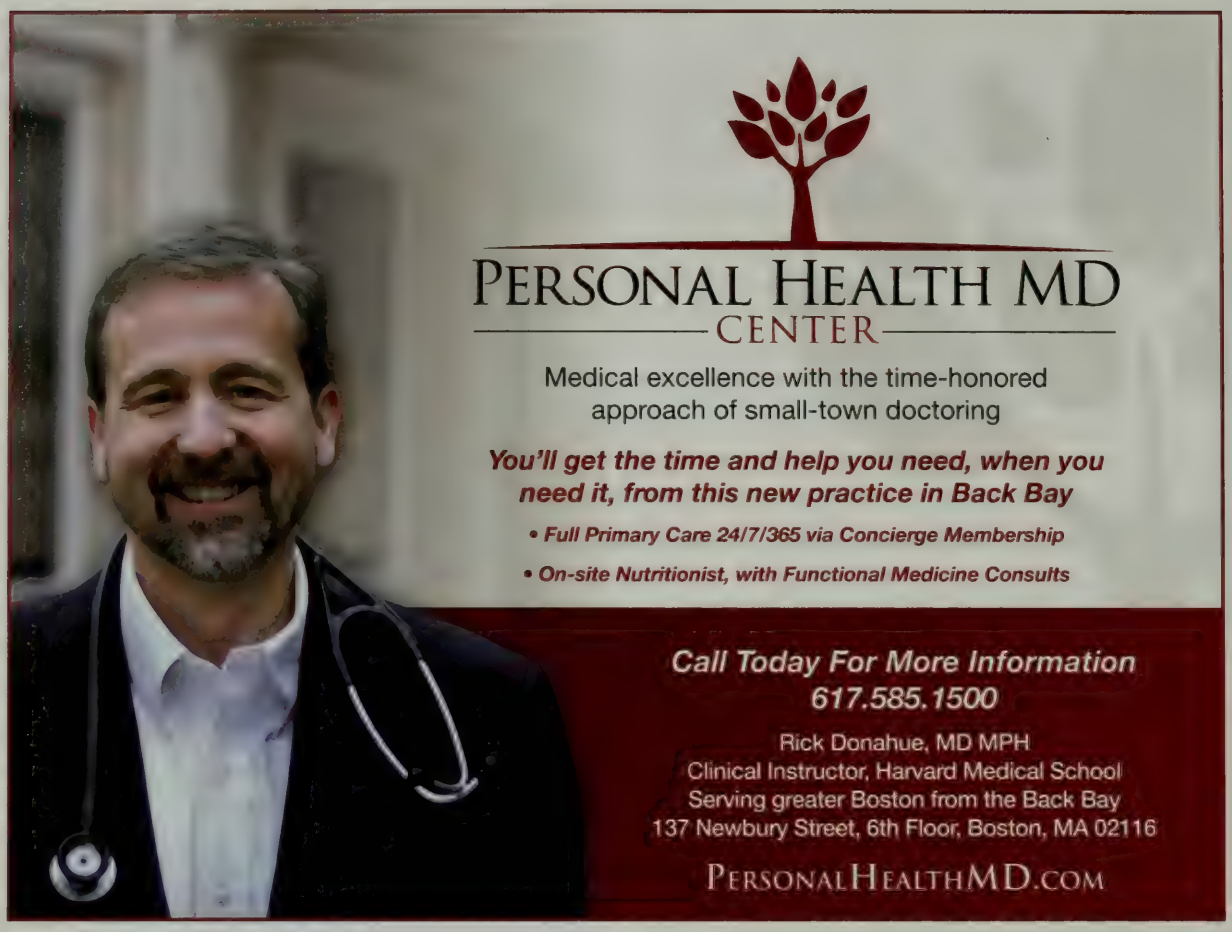


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Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune,* which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

The Muir String Quartet—BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds—in residence at Boston University since 1983, performs Haydn's Quartet No. 1 in C, Opus 74; Janáček's Quartet No. 2, *Intimate Letters;* and Dvořák's Quartet in E-flat, Opus 51, on Wednesday, February 16, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Mozart's Clarinet Quintet in A, K.581, and Brahms's String Quartet in A minor, Opus 51, No. 2, on Friday, February 18, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 20, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO associate principal clarinetist Thomas Martin, BSO violinists Bo Youp Hwang and Tatiana Dimitriades, and violist Beth Guterman. Tickets are $24, with discounts for seniors and students. For more information, call (617) 964-6553 or visit bostonartistsensemble.org.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, February 28, at 6:15 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Coker's Quartet for bassoon and string trio, Kodály's Duo for violin and cello, Opus 7, and Beethoven's Serenade in D for string trio, Opus 8. For tickets or more information, call (617) 744-0452.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

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2010–2011

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photos by Michael J. Lutch

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Craig Nordstrom

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BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

130th season, 2010–2011

Friday, February 11, 7pm
(UnderScore Friday series, including commentary by the conductor)

Please note that there is no intermission in this concert.

SUSANNA MÄLKKI conducting

HAYDN — SYMPHONY NO. 59 IN A, "FIRE"

Presto
Andante o più tosto Allegretto
Menuetto; Trio
Allegro assai

Program note begins on page 31.

CHIN — CONCERTO FOR CELLO AND ORCHESTRA (2008; AMERICAN PREMIERE)

1. Aniri (♩ = c.92)
2. Energico (♩ = c.96)
3. 𝅗𝅥 = c.50
4. ♪ = c.144

ALBAN GERHARDT

Program note begins on page 41.

SIBELIUS — SYMPHONY NO. 5 IN E-FLAT, OPUS 82

Tempo molto moderato—Allegro moderato (ma poco a poco stretto)—Presto
Andante mosso, quasi allegretto
Allegro molto—Misterioso—Un pochettino largamente—Largamente assai

Program note begins on page 53.

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



JAMES LEVINE, MUSIC DIRECTOR
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Boston Symphony Orchestra

130th season, 2010–2011

Thursday, February 10, 8pm | **THE NANCY AND RICHARD LUBIN CONCERT**
Saturday, February 12, 8pm

SUSANNA MÄLKKI conducting

HAYDN — SYMPHONY NO. 59 IN A, "FIRE"

Presto
Andante o più tosto Allegretto
Menuetto; Trio
Allegro assai

CHIN — CONCERTO FOR CELLO AND ORCHESTRA (2008; AMERICAN PREMIERE)

1. Aniri (♩ = c.92)
2. Energico (♩ = c.96)
3. 𝅗𝅥 = c.50
4. ♪ = c.144

ALBAN GERHARDT

{ INTERMISSION }

DVOŘÁK — "SILENT WOODS," OPUS 68, NO. 5, ARRANGED FOR CELLO AND ORCHESTRA

MR. GERHARDT

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Joseph Haydn

Symphony No. 59 in A, "Fire"

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 59 was composed for the court of his employer Prince Nicolaus Esterházy probably around 1766 or 1767 and used at some point—in 1774 according to an inscription on a manuscript of the music, though perhaps also earlier—as incidental music for the play "Die Feuersbrunst" ("The Conflagration") by G.F.W. Grossman (not to be confused with Haydn's own Singspiel of that title, which dates from about ten years after the symphony).

THE SCORE OF HAYDN'S SYMPHONY NO. 59 calls for two oboes, two horns, and strings.

In spring 1766, Joseph Haydn, having served as assistant Kapellmeister of the Hungarian Court of Esterházy since 1761, took over the direction of an extensive musical establishment upon the death of the old director. Haydn was already celebrated in German lands and on the way to becoming an international figure, but at court he still had the status of a servant, writing music to order and being required to sustain a backbreaking schedule of composing, conducting, and overseeing forces including an orchestra and opera company. Later, Haydn would reveal great bitterness over having spent, in the end, thirty years as a palace servant. Yet he thrived in the job, growing from a promising young talent to a history-changing genius remembered as "father of the string quartet" and "father of the symphony."

In fact Haydn invented neither the quartet nor symphony, but in practice took them up as minor pieces and left them as, respectively, the pinnacles of chamber and orchestral music. Haydn once described what those years of isolation and endless labor gave him:

> My prince was always satisfied with my works. I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased. I was cut

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A 1770 engraving of Haydn's employer, Prince Nikolaus Esterházy

> off from the world, there was no one to confuse or torment me, and I was forced to become *original*.

Note a key term: *experiment*. Haydn was known to emerge from his study, call his band together, and have them read over an orchestral sketch on which the ink was barely dry, so he could experiment and revise on the spot. By the time he finished he had written some 108 symphonies. They constitute not only a dazzling collection of individual works but an ongoing laboratory. In comparison to Haydn's pupil Beethoven, each of whose nine symphonies is a radical departure from his earlier ones, in Haydn we see stylistic developments and influences running in waves through his works.

History associates Haydn mainly with sunny, major-key pieces marked by a straightforward presentation, rustic touches, stretches of learned counterpoint, and an equanimity tempered by a puckish sense of humor: Haydn will convince you he's nice and respectable while he's sneaking around to kick you in the pants. In his jokes and jolts and misdirections he was a great psychologist. He not only plays his instruments and forms with transcendent mastery, he plays his audience too.

But the easygoing and jovial part of Haydn is only one facet of an artist of wide-ranging imagination and influences. The pertinent example of such influences is that in German lands the decade of the 1770s is remembered as the time of *Sturm und Drang* (*Storm and Stress*). This literary and intellectual movement amounted to a furious reaction against the Enlightenment cult of reason and objectivity. Its exponents reveled in the subjective, the irrational, the hyperbolic and anarchic. The most famous manifestation of the movement was Goethe's novel *The Sorrows of Young Werther*, whose hero kills himself from frustrated love, and whose fictional suicide set off a fashion for suicide in young male readers.

Sturm und Drang proved a short and self-destructive movement, but its echoes and its

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leading works lingered as prophecies of Romanticism. Haydn was never interested in anarchy, but in pieces of that period, notably his symphonies and quartets, *Sturm und Drang* left its traces. In those works he is less interested in simplicity, grace, charm, and the other qualities that make up the 18th-century *galant* mood, and more interested in passion, energy, minor keys, surprising turns and juxtapositions, and beauty inflected by irony and strangeness.

All this applies to the Symphony No. 59 in A major, written around 1769. Its nickname—as usual not given by Haydn—is *Feuersymphonie* (*Fire-Symphony*). It is not clear whether the title comes from its fiery opening theme, or from its being used at court in a production of a play called *Die Feuersbrunst* (*The Conflagration*). In any case, Haydn's involvement with theater is another factor that inflected his music of this period. As Kapellmeister he composed and conducted theater music constantly, some of his own twenty-six operas and other dramatic works being among the repertoire.

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So the personality of the *Feuersymphonie* makes most sense, perhaps, in connection with some drama either actual or imaginary. It is written for the usual early-Classical orchestra: pairs of oboes and horns, and strings, plus a *continuo* of harpsichord and a bassoon doubling the bass line (modern performances usually omit the keyboard). The beginning pounces on us, the violins sawing obsessively on an A; then with a sudden shift there is a soft pensive phrase, like a slow introduction intruding after the Allegro has begun. The effect is as if two opposing characters in a play have been introduced. The driving quality continues with material in substance more rhythmic than melodic. This is not a cheerful but rather a dramatic and intense A major. The pensive phrase, absent in the short development section, serves as a close.

The A minor second movement is rather like an echo of the *galant* infused by a subtle plaintiveness, the effect modulated by a sweetly fragile second theme in C major. One peculiarity of the movement is its 3/4 meter, making it sound like a pensive minuet. Another peculiarity is that the winds seem to be absent, then suddenly appear at the return of the main theme. During that repeat comes the most peculiar moment: the horns break in with an inexplicable *fortissimo* fanfare that happens only that once. Here, perhaps, is where Haydn most directly reveals his game: to break up the predictability of the form, to keep us guessing. It is much like his joking pieces, but the effect here is serious, deliberately off-kilter.

Marked by brilliant high horn-writing, the A major third movement is a relatively normal minuet, dancing and vigorous—and in that respect far from the courtly tradition of the minuet. The swooping strings of its Trio, in A minor, are both beautiful and obsessive. The horns return even more brilliantly to lead off the finale with a hunting call. They are answered by oboes before the strings come in on a racing theme that dominates the movement. As Haydn scholar H.C. Robbins Landon noted, this is a kind of music that the British, among whom Haydn had a cult following, called "phrenzied."

Even though his later symphonies are far better-known, Haydn in this period can be uncommonly interesting for those attuned to the subtleties, such as the expressive ambiguities and the quietly esoteric quality that color the *Feuersymphonie*.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

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Unsuk Chin

Concerto for Cello and Orchestra (2008)

UNSUK CHIN was born in Seoul, Korea, on July 14, 1961. In 1985 she moved to Hamburg, Germany, and later in the decade moved to Berlin, where she now lives. She wrote her Cello Concerto between 2006 and 2008 on a commission for the BBC Proms. It was premiered during the Proms on August 13, 2009, at the Royal Albert Hall by cellist Alban Gerhardt, for whom it was written, with the BBC Scottish Symphony Orchestra under the direction of the ensemble's then chief conductor Ilan Volkov (a former BSO assistant conductor). These are the first American performances of the Cello Concerto. These are also the first performances of any of Chin's music by the Boston Symphony Orchestra.

IN ADDITION TO THE SOLO CELLO, the score of Unsuk Chin's Cello Concerto calls for three flutes (second doubling alto flute, third doubling piccolo), three oboes (second doubling English horn), three clarinets (third doubling E-flat clarinet), three bassoons (third doubling contrabassoon), four horns, four trumpets, two tenor and two bass trombones, tuba, percussion (four players minimum: small, medium, and large cymbals, two guiros, four metal blocks, eight "Pop bottles," three small snare drums, medium snare drum, large snare drum, three tom-toms, nine triangles, bass drum, claves, crotales, glockenspiel, maracas, marimba, gong, sand box, sand paper, shocallo [chocalho, a Brazilian shaker], tambourine, tam-tam, temple bells, tenor drum, thunder sheet, tubular bells, vibraphone, whip, xylophone), timpani, two harps, piano, celesta, and a large string section. The duration of the piece is about thirty minutes.

Unsuk Chin's father, a Presbyterian minister, taught her to read music, and from an early age she began accompanying hymns on the piano. Her first musical aspiration was to become a concert pianist, an orientation toward performance that comes out in the physical joy of sound-making evident in her music. She seems to find the same delight in the intricacies and puzzles of composition, creating works whose intellectual and sonic exuberance is transmitted powerfully to her performers and to her listening audience. Not yet fifty, she has already been recognized for her work with the prestigious 2004 Grawemeyer Award of the University of Louisville for her Violin Concerto (2001).

Unsuk Chin grew up in Seoul, South Korea. Along with performing, she gradually began writing music, although she was largely self-taught before entering the National University of Seoul, where she studied with Sukhi Kang (b.1934). Kang was a pupil of the great Isang Yun (1917-1995), widely considered (in the West) the most significant Korean composer of the twentieth century. Already an important figure in Korean cultural life after World War II, he set an example for younger composers by taking heed of the avant-garde activities of the West and by leaving Korea for study in Paris and Berlin.* (Serious musical study in Korea during the twentieth century has primarily focused on the Western classical tradition, although there has been a resurgence of interest, in recent years, in preserving the local heritage.)

In 1984 Chin's music received international notice at the ISCM World Music Days in Canada; the following year she received a scholarship for further study in Germany. Initially living in Hamburg, she began working with expatriate Hungarian composer György Ligeti (1923-2006), whose deep individualism and avoidance of established stylistic currents, coupled with formidable technique and humor, had an enormous impact on Chin's music. Ligeti's example suggested to Chin the unbridled use of any number of musical styles to achieve her expressive aims, including non-Western music. The older composer's preoccupation with Lewis Carroll's "Alice" stories infected Chin as well, leading eventually to her *Acrostic-Wordplay*, an extraordinary vocal piece in English, and her opera *Alice in Wonderland*, also in English, which was premiered at the Bavarian State Opera in 2007. A second opera based on *Through the Looking Glass* is among her current projects. Early on in Europe, Chin also became intensely interested in working with electronic music, an experience that has continued to affect her treatment of acoustic instruments. Her *Xi* (2000) for ensemble and electronics won the Bourges International Competition for Electroacoustic Music.

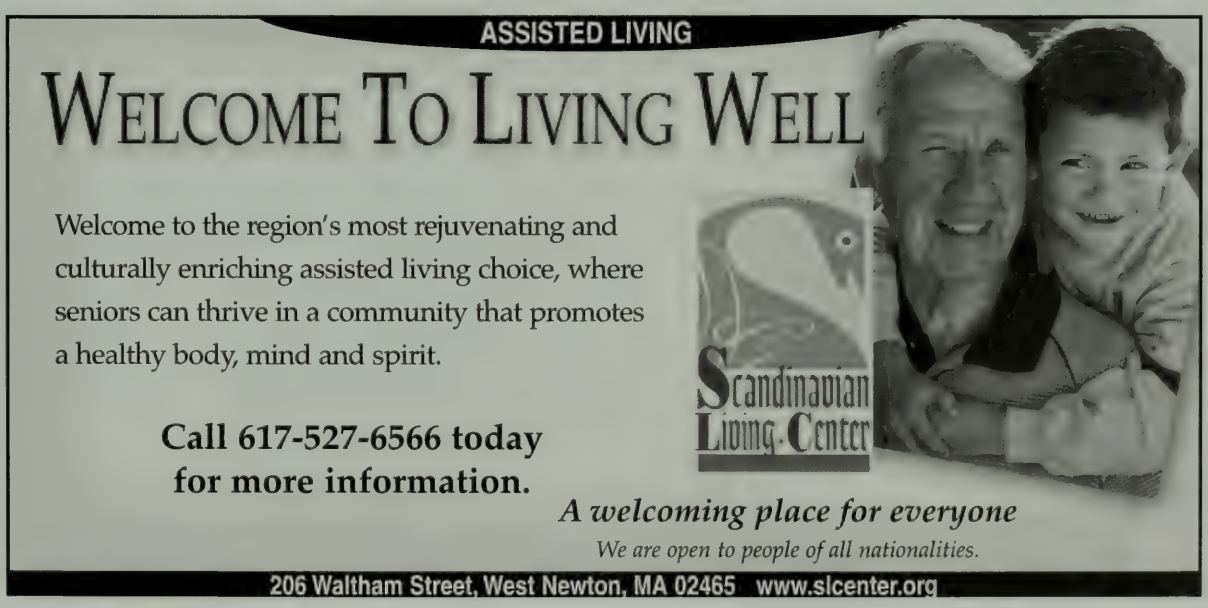
Chin has been commissioned not only by such new-music-oriented ensembles as Ensemble Intercontemporain, the Kronos Quartet, and the London Sinfonietta, but also increasingly for mixed-repertoire groups including the BBC National Orchestra of Wales, the London Philharmonic, and the Deutsches Sinfonie-Orchester Berlin, where she was composer-in-residence. An association since 2006 with the Seoul Philharmonic Orchestra as its composer-in-residence has strengthened her ties to her home country. Although she has rarely drawn explicitly on Eastern music in her compositions, several recent works suggest a renewed interest in the East as a source of musical inspiration. Chin recently wrote *Šu*, a concerto for the Chinese sheng and orchestra, for the Tokyo Symphony Orchestra and the sheng master Wu Wei. Her *Rocaná* for orchestra takes its title from the Sanskrit ("room of light"), and Korean dramatic music was the trigger for the first movement of the present Cello Concerto.

* Isang Yun's emigration was in part due to political pressure, and he was an important enough figure to the South Korean government to be abducted from Germany to Seoul in 1967 and imprisoned as a Communist. He was released after two years and lived the rest of his life in Germany.

Unsuk Chin's works often feature brilliant surface activity and textures of highly active individual parts, as well as the use of unusual combinations of instruments and extended playing techniques to create interesting, unique sounds. She has been greatly influenced by recent aesthetic and technical inquiry and research into the harmonic details of timbre (via a group actually dubbed, loosely and mostly for the sake of convenience, *spectrale* composers, foremost among them Gérard Grisey and Tristan Murail), leading her frequently to use overtone-based harmonies, a tendency also of Ligeti's in his later work. This is clearly audible if you know what to listen for, and results, too, in the potential for slight variances of pitch between the natural harmonic series and the equal-tempered scale we most frequently encounter. It is an ethereal, otherworldly kind of effect, used in conjunction with a broader harmonic palette.

These sounds are nonetheless incorporated into a fairly traditional sense of musical narrative and continuity, using traditional modes of transformation of material—that is, melody, harmony including voice-leading, and texture including orchestration. Although sometimes a modernist bugaboo, the repetition or revisiting of music from earlier in a piece is also part of Chin's approach. The relationship between soloist and ensemble in her concertos reflects a fundamental connection with the Western tradition, although that relationship varies from piece to piece. In her earlier concertos, Chin sought to "merge the solo instrument and the orchestra into a single virtuoso super-instrument." In the Cello Concerto, the relationship between the cello and the ensemble reflects one of the early implications of the term "concerto," that of opposition of forces. In an interview about her piece, the composer explains,

> [H]ere it's all about the competitive tension between the soloist and the orchestra. The "aura" of the cello was the initial nucleus and forms the basis of the music, so the whole structure of the piece is thus "carried" by the cello. However, the orchestra responds to it in an antagonistic way. This antagonism is much stronger than in traditional Classical-Romantic concertos; one could even speak of a "psychological warfare"





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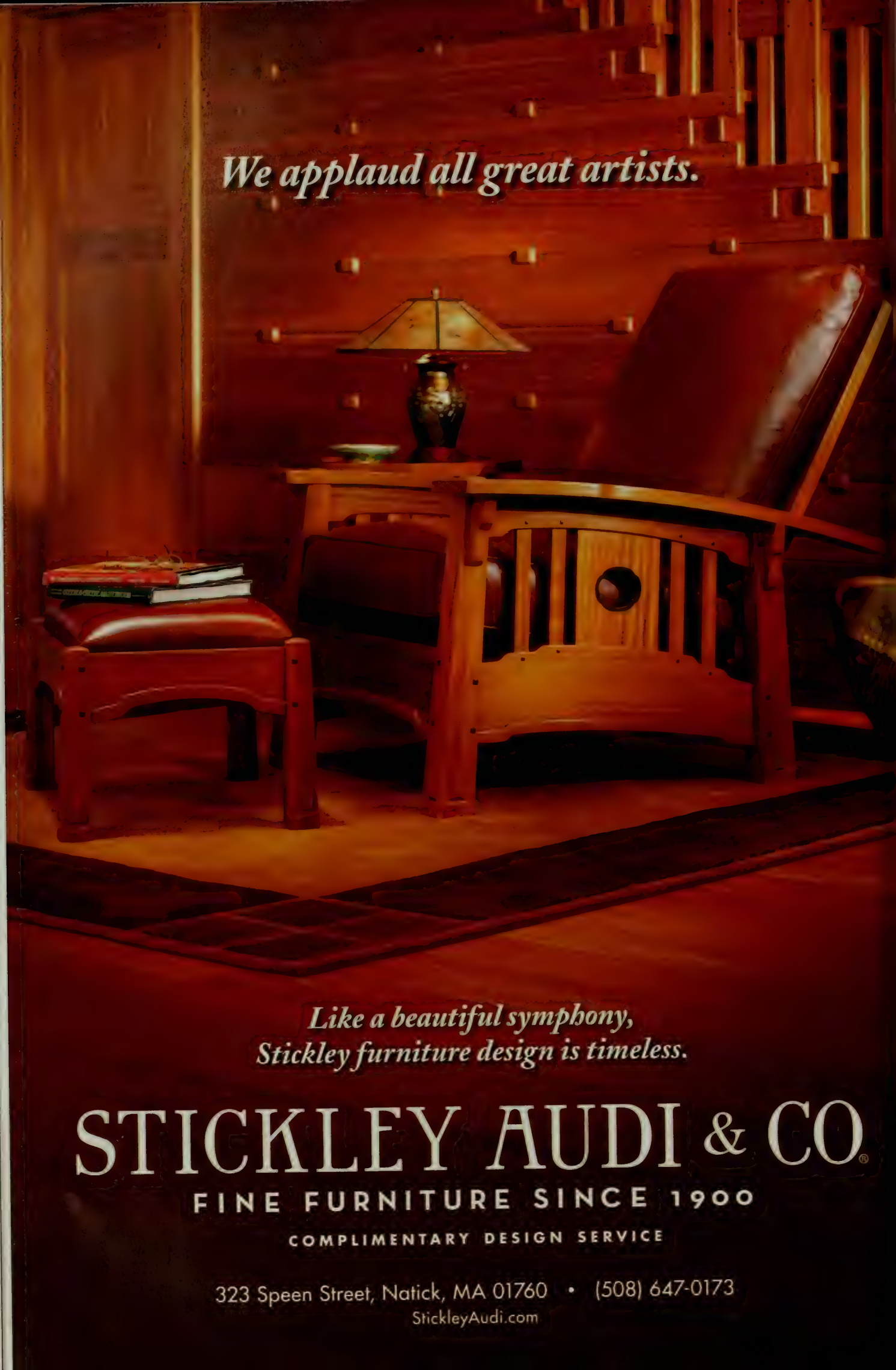
between soloist and orchestra. The handling of the orchestral instruments is varied, ranging from individual virtuosity to different fleeting formations and collective acts.

Note that Chin writes "the orchestra responds." The statement is a clear indication of the situation in the Cello Concerto, in which the soloist—in fact, Alban Gerhardt the cellist, tonight's soloist, for whom the piece was written—is the instigator, the leader even when the ensemble is reluctant to follow or is outright antagonistic. The dichotomy is clearest in the first movement, titled "Aniri," which Chin has said is the source of the action for the concerto as a whole. "Aniri" comes from the Korean traditional dramatic form of *pansori*, which flourished as an oral tradition for hundreds of years before becoming an elevated literary form. The form is highly constrained narratively (with only five extant traditional plots) and highly stylized, performed by a single singer with a drummer. "Aniri" are the sections of the *madang* or story that forward the narrative action (akin to recitative), alternating with the *chang*, or songlike, sections. The cellist here is the singer; the orchestra may be said to represent, to a point, the percussionist (and perhaps even the audience, reacting to the singer). Chin's musical constraint is outlined by the two harps at the start, whose G-sharp/A-flat is the pitch from which the entire movement roams and returns. The soloist is restless, ranging very quickly to extremes of register, but the gravity of the G-sharp maintains its pull. Rhythm, as with recitative, is frequently fluid, although highly exact passages also emerge, only to return to the sustained and stable G-sharp center. The cellist ends the movement with a long downward glissando, to which the orchestra reacts violently. The movement is about ten minutes long, the longest of the piece.

This eruption sets up the second movement, which begins with aggressive percussion and has the character of a dark scherzo, featuring difficult and fast music for both the soloist and the orchestra. The orchestra's textures are formed by extremely rapid figures among *divisi* strings, with dry percussion sounds of sandbox, sandpaper, and maracas. This movement is less than three minutes long. The third movement is sustained, almost static, featuring a long, searching melody for the soloist. In the harmonic accompaniment can be heard the slightly altered pitch-world of the natural harmonic spectrum, beautiful but a little strange. A very difficult passage in harmonics by the soloist (about six minutes into this nine-minute movement) leads to a brief outburst (*fff*) in the orchestra and a kind of double peak: quadruple-stop chords for the soloist and a short tutti for the orchestra.

In the fast finale, the soloist and orchestra are at their bristliest and most contentious initially, the soloist playing difficult quick figures, the orchestra punctuating sharply. Rather suddenly in the middle of the movement, an orchestral outburst triggers a long, rising cello melody recalling the opening movement. The orchestra objects. The long line continues to rise.

Robert Kirzinger


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Antonín Dvořák

"Silent Woods," Opus 68, No. 5, arranged for cello and orchestra

ANTONÍN DVOŘÁK was born at Mühlhausen (Nelahozeves), Bohemia (now Czech Republic), on September 8, 1841, and died in Prague on May 1, 1904. He composed "Silent Woods" originally for piano duet, as No. 5 in the collection "Ze Šumavy" ("From the Bohemian Forest") in Prague toward the end of 1883. He arranged the piece for cello and piano eight years later, on December 28, 1891, in Prague, and further arranged it for cello and orchestra on October 28, 1893, in New York. The orchestral arrangement was first performed on December 16, 1894, in Basel, Switzerland, by cellist Moritz Kahnt with the orchestra of the Allgemeine Musikgesellschaft under the direction of Alfred Volkland. The Boston Symphony Orchestra gave the first American performance the following month, at Sanders Theatre in Cambridge on January 24, 1895, with Emil Paur conducting and the orchestra's principal cellist Alwin Schroeder as soloist (see also page 51).

IN ADDITION TO THE SOLO CELLO, "Silent Woods" calls for an orchestra of one flute, two clarinets, two bassoons, one horn, and strings.

Dvořák loved the countryside. Forced by the demands of their profession to live in cities, many musicians find escape and solace in solitary rural surroundings where the only audible music is that of the birds. Beethoven was famously a regular habitué of the woods around Vienna, which were then much closer to the city than they are now. Dvořák's feeling for the Bohemian woods and fields was instilled at birth, since he was a country boy, born in a village that still retains its rural character even though it lies only fifteen miles north of Prague.

His attachment to the countryside was sealed in 1884 when, following his first visit to London, which had been extremely successful, he bought a granary in the tiny village of Vysoká about thirty-five miles south of Prague and converted it into a country villa to which he returned whenever he possibly could. His choice of location was determined by two sisters, Josefina and Anna Čermáková, who became his pupils in 1865. Like Mozart in relation to the Weber sisters, Dvořák fell in love with the elder sister and eventually

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MENDELSSOHN.	SYMPHONY No. 4, in A major. "Italian." Allegro vivace.—Andante con moto.— Con moto moderato.—Saltarello: Presto.
	SOLI for VIOLONCELLO.
a) DVOŘÁK.	"WALDESRUHE,"
b) KLENGEL.	CAPPRICCIO.
SCHUBERT	BALLET-MOVEMENT and ENTR' ACTE, from "Rosamunde." I. BALLET: Andantino. II. ENTR' ACTE: Andantino.
DVOŘÁK.	OVERTURE. "Carnival."

Soloist:

Mr. ALWIN SCHROEDER.

Seventh Concert, Thursday, February 14.

Program page from the first Boston Symphony performance of Dvořák's "Silent Woods" ("Waldesruhe" in German)—also the American premiere—on January 24, 1895, at Sanders Theatre in Cambridge, with soloist Alwin Schroeder under the direction of Emil Paur (BSO Archives)



Longtime BSO cellist Alwin Schroeder, who was soloist for the first Boston Symphony performance of Dvořák's "Silent Woods" in January 1895

married the younger one. Having rejected the composer, Josefina married into the aristocracy, becoming Countess Kaunitzová and occupying a splendid chateau in the village of Vysoká. Anna was as keen to be near her sister as her composer husband was keen to be in touch with nature.

In 1883 Dvořák invited Janáček, another country-lover, to join him on a walking trip, the kind of expedition the two composers had several times enjoyed together. It is not known if Janáček accepted or not, but in any case Dvořák's preoccupations that fall were a new overture and a set of six pieces for piano duet titled *In the Šumava*, or, less precisely, *In the Bohemian Forest*. Since the huge success of his Slavonic Dances in 1878, Dvořák's publisher had been begging him for more piano duets, resulting in a set of *Legends* in 1881 and this new set two years later. Composing the music was not Dvořák's problem: he was much more bothered by the titles for each piece. He turned to one of his librettist friends for help: "Schumann seems to have used up all the suitable titles, " he complained. In the end he came up with the simple word "*Klid*" for the fifth piece, meaning "calm," or "repose." In German this was presented as "*Waldesruhe*," leading to the standard English version "*Silent Woods*."

The piece is so beautifully suited to the cello's singing voice that it is surprising that Dvořák did not arrange it earlier. If he had not done so, someone else certainly would have done. Before setting off for New York in 1892 (an adventure regarded by many of his friends as foolhardy), Dvořák went on an extensive concert tour of Bohemia and Moravia with the violinist Ferdinand Lachner and the cellist Hanuš Wihan. In need of repertoire, he composed a Rondo for cello and piano, followed immediately by the arrangement of *Silent Woods*. Both these pieces were orchestrated by Dvořák in New York in the fall of 1893, following his famous visit to Spillville, Iowa, where the Czech colony reminded him of Bohemian country life, even if the landscape did not. Thinking thus about the problems of combining a solo cello with orchestra, he was certainly contemplating the possibility

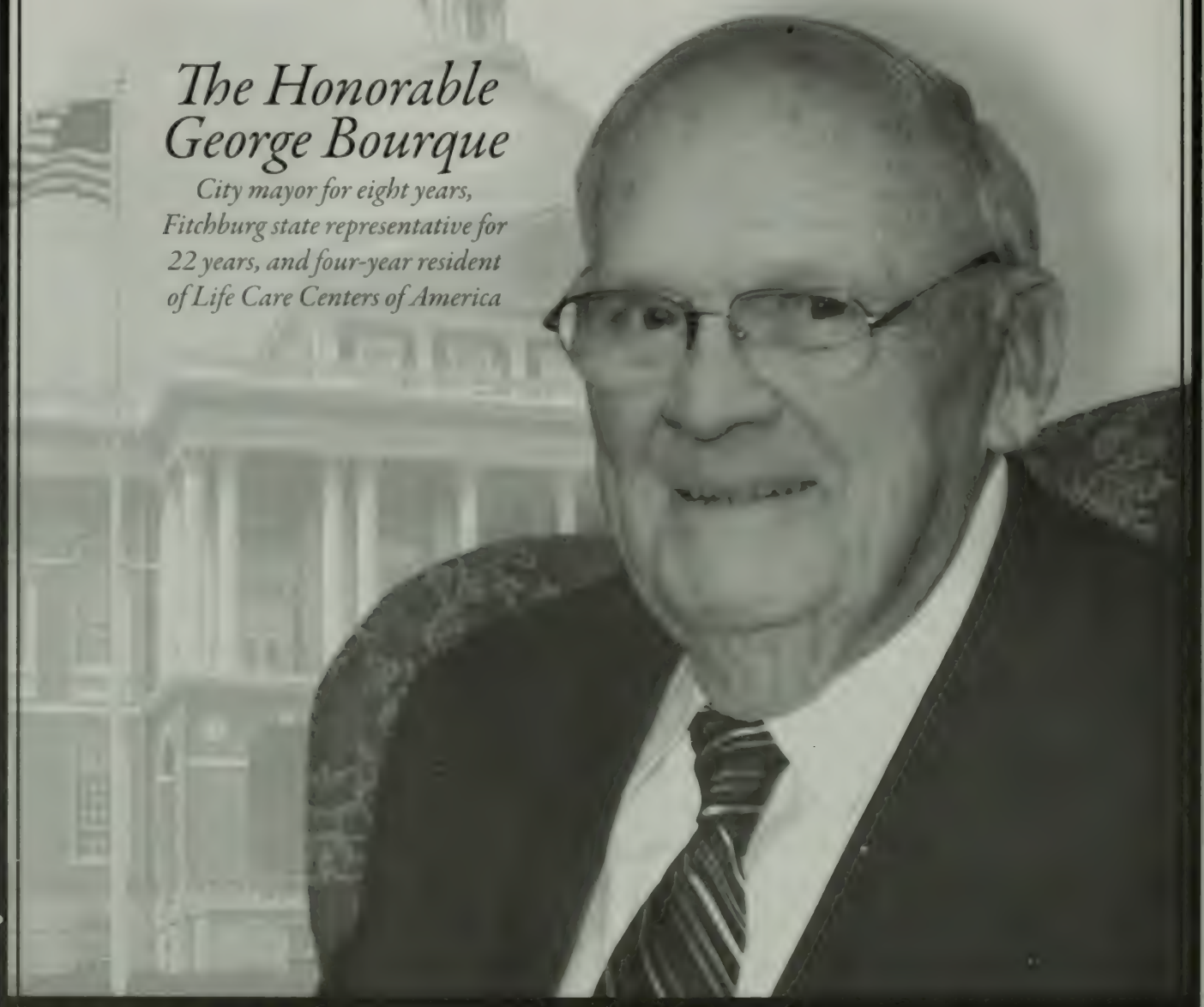
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of composing a cello concerto, an idea upgraded to a determination after hearing the premiere of Victor Herbert's Second Cello Concerto on March 10, 1894. Dvořák's great Cello Concerto was the result, first performed in London in 1896. After the BSO's then principal cellist Alwin Schroeder played the American premiere of *Silent Woods* in Boston in January 1895, he went to New York to hear the composer play through his newly drafted concerto. In December 1896 Schroeder gave the concerto's American premiere, also with the Boston Symphony Orchestra.

The music is set in the luxuriant key of D-flat major, and over a slow, steady pulse the cello draws out a haunting tune, moving from one note to the next only, it seems, between pulses. The harmony is characteristically rich. After a brief dialogue with the flute, a middle section moves forward at a slightly livelier pace in the parallel minor. The return of the main melody is rounded off by that characteristic urge to linger on his final harmony that Dvořák was to extend to extraordinary lengths in the concerto of which *Silent Woods* had been the progenitor. There may not be any suggestion of woods here, nor even of silence, but the music assuredly depicts calm and repose.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST BOSTON SYMPHONY PERFORMANCE—WHICH WAS ALSO THE FIRST AMERICAN PERFORMANCE—*of Dvořák's "Silent Woods" (called "Waldesruhe" on that occasion; see page 48) was given by the orchestra's then principal cellist, Alwin Schroeder, on January 24, 1895, under the direction of Emil Paur at Sanders Theatre in Cambridge, followed by performances that March in Boston and Philadelphia, and then in February 1896 in Brooklyn and Philadelphia. After that there were BSO performances in Washington, D.C., on February 21, 1911, with Schroeder under the direction of Max Fiedler, and in Boston on November 20 and 21, 1914, with then BSO principal Heinrich Warnke under the direction of Karl Muck. Nearly eighty years elapsed until the next (and most recent) BSO performance, which came only on December 16, 1993, in Prague, with Yo-Yo Ma under the direction of Seiji Ozawa, as part of a special telecast concert entitled "Dvořák in Prague," an all-Dvořák program marking the 100th anniversary of the premiere of the "New World" Symphony.*



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Jean Sibelius

Symphony No. 5 in E-flat, Opus 82

JEAN (JOHAN JULIUS CHRISTIAN) SIBELIUS was born at Hämeenlinna (Tavestehus in Swedish), Finland, on December 8, 1865, and died at Järvenpää, near Helsingfors (Helsinki), on September 20, 1957. He took the Gallicized form of his first name to emulate an uncle. Sibelius composed the first version of his Fifth Symphony late in 1914, introducing it on his fiftieth birthday, December 8, 1915, in Helsingfors. He conducted a revised version of the symphony a year later, also at Helsingfors, on December 14, 1916. Still dissatisfied with the work, he withdrew it for a second time, leading the premiere of the final version only on November 24, 1919 (see below).

THE SCORE OF SIBELIUS'S FIFTH SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius celebrated his fiftieth birthday on December 8, 1915, with the first performance of his Fifth Symphony. Born in a quiet town in the interior of Finland, the son of a regimental doctor, he had begun writing music on a regular basis when he was nine. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*, already displaying the fascination with and love of nature that forever remained a part of his life. As a young violin student he would improvise on the instrument while wandering in the woods or by the lake near his home; much later, during the years that surrounded work on the Fifth Symphony, he would make daily diary entries testifying to the beauties of the land near his country home at Järvenpää and which helped distract him from the atrocities of the war raging round him.

As a teenager Sibelius began playing violin in his school orchestra, also making chamber music with his brother Christian and sister Linda, who played cello and piano, respectively. A career in music was considered out of the question, and in May 1885 he enrolled in a law course at the University of Helsingfors (Helsinki), at the same time continuing his musical studies with Martin Wegelius at the Music Institute. He gave up law, leaving Finland for the first time in autumn 1889 for Berlin,

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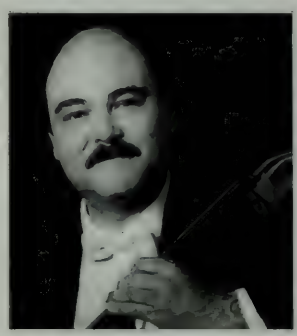
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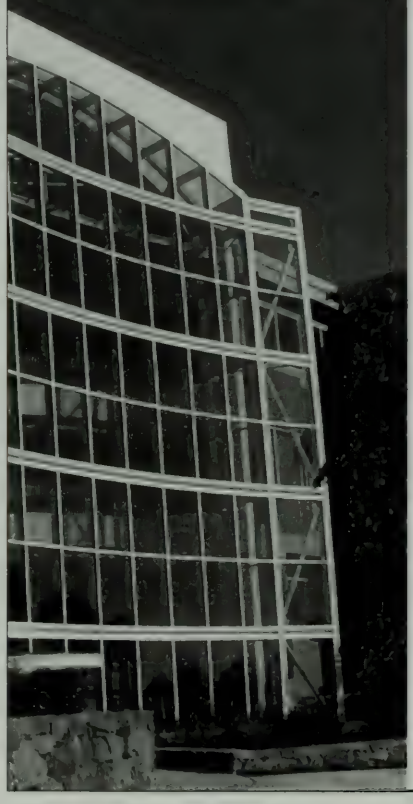
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Robert Kajanus

spending a year there and then a year in Vienna, studying counterpoint, writing music, frequenting music circles. Meanwhile his music was being performed in Finland with increasing success. In the spring of 1889, in his last days as a conservatory student, he was hailed by the influential Finnish critic Karl Flodin as "foremost amongst those who have been entrusted with bearing the banner of Finnish music." On April 28, 1892, the first performance of the twenty-six-year-old composer's eighty-minute symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra; shortly after that came the music of the *Karelia* Suite, composed for an historical pageant at the University of Helsingfors.

Kajanus (1856-1933) was a champion of Finnish music and of his friend Sibelius in particular. Founder of the first permanent orchestra in Helsinki, and also one of Finland's most important composers, Kajanus afforded Sibelius many opportunities to conduct; in 1900, on its first European tour, the Finnish orchestra under Kajanus and Sibelius performed in Paris, Stockholm, Göteborg, Malmö, Oslo, Copenhagen, Lübeck, Hamburg, Berlin, Amsterdam, Rotterdam, The Hague, and Brussels. In the years following, Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England. The First Symphony was completed in 1899, *Finlandia* in 1900; the Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905.

In 1904 Sibelius bought the land at Järvenpää, about twenty miles from Helsinki, where he built the villa in which he would live the rest of his life; the villa was called "Ainola" after his wife Aino, whom he had married in June 1892. The Third and Fourth symphonies were composed in 1907 and 1911, respectively. During these years, Sibelius's life was shadowed by the threat of cancer: he underwent fourteen

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 7, at 2.30 o'clock

SATURDAY EVENING, APRIL 8, at 8.00 o'clock

Sibelius Symphony No. 5, E-flat major, Op. 82
(First time in Boston)

I. Tempo molto moderato; Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto; Un pochettino largamento.

Liszt . . . "Dance of Death," a Paraphrase of the "Dies Irae," for Pianoforte and Orchestra

Bach . . Fifth Brandenburg Concerto in D major, for Pianoforte, Flute and Violin

I. Allegro.
II. Adagio affetuoso.
III. Allegro.

Pianoforte solo, ALEXANDER SILOTI
Flute solo, GEORGES LAURENT
Violin solo, RICHARD BURGIN

Huë "Titania," Symphonic Suite for Orchestra
(First time in Boston)

I. a. The Fairy Paradise.
b. Dance of Philida.
II. a. Prelude.
b. The Chase.
c. Apparition.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

1293

Program page from the first Boston Symphony performances of Sibelius's Symphony No. 5 on April 7 and 8, 1922, under the direction of Pierre Monteux (BSO Archives)

major operations before a tumor was finally located and removed from his throat, and his doctor ordered him to give up the wine and cigars he loved so much.

Professionally Sibelius was secure, with international recognition constantly growing and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered the directorship of the Eastman School of Music after the war, but he never returned to America, despite his popularity there.* At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life that was meant to free him from teaching and from churning out, simply to pay the bills, small-scale compositions which he resented as distractions from his concentration on larger works (though, with the outbreak of war, work on these smaller pieces also helped him turn his mind from the turmoil of current events). In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday, and he was lauded as "one of the richest spirits that were ever born in this country and the greatest creative power now living among us."

In addition to the Fifth Symphony, the gala concert included *The Oceanides* and the two Serenades for violin and orchestra, Opus 69, with (future BSO concertmaster) Richard Burgin as soloist; the program was repeated three times for the general public. With royalty income from his German printer suspended due to the war, Sibelius was pressed to finish the symphony: "My relations with Breitkopf & Härtel are finished, and I have now composed minor pieces (about forty!) for Nordic publishers. This has disturbed my work on the new piece for the 8th of December. I hope that I will be able to finish it in time." He made last-minute changes during the final rehearsal. Though the public responded favorably to the new symphony, Sibelius was dissatisfied and withdrew it, introducing a second, much-revised version a year later, on December 14, 1916. Still dissatisfied with what he had hoped would be its "definitive form," he withdrew it yet again. At this point the composition of the Fifth Symphony becomes intertwined with that of the Sixth and Seventh symphonies, Sibelius observing in a letter of May 20, 1918, that "it looks as if I may come out with all three symphonies at the same time." Actually, the Sixth appeared in 1923, the Seventh a year later; but the composer continues:

> The Fifth Symphony in a new form—practically composed anew—I work at it daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the first movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.

* It was aboard the S.S. President Grant on his return voyage from America that Sibelius learned of the Archduke Francis Ferdinand's assassination at Sarajevo.





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A 1921 painting, based on a photograph, of the robed Sibelius when he received his Yale University doctorate in 1914 (see page 57)

In its three-movement form (the stages leading up to the final version are not clearly documented), the symphony had to wait for its premiere until after the brutal civil war that kept Finland from political stability until the spring of 1919.* It was given on November 24, 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend.... God opens his door for a moment and His orchestra plays the Fifth Symphony."

The symphony begins with music bearing out Cecil Gray's report, following an interview with the composer, that for Sibelius

> orchestration as a thing in itself does not exist; the idea that a musical thought might occur to him in the abstract for which he had then to seek a suitable orchestration, or, conversely, that he might conceive a colour-scheme and then seek for musical material

* Sibelius was sympathetic to the Whites, the German-supported right-wing Civil Guard; he even provided the music—printed on his birthday in 1918, though not bearing his name—to the *Jaeger* March, the Jaegers being a Prussian battalion made up largely of young Finns who had gone to Germany between 1914 and 1916. Of the Russian-supported leftist Reds, Sibelius commented, "I must be especially hateful to them as a composer of patriotic music."

Indeed, the Sibelius family was so jeopardized by the presence of Russian soldiers in the vicinity of Järvenpää that, with the help of the composer's brother Christian, then a senior psychiatrist at a mental hospital near Helsingfors and who had the entire family diagnosed as borderline psychotic, and with a special pass somehow bearing the necessary signature of a Red commandant, they were moved with Kajanus's assistance to the Lapinlahti (Lappviken) Central Asylum where Christian was on the staff. Sibelius lost forty pounds in the ensuing weeks as a result of wartime rationing. This was in February 1918.

in which to embody it—both are alike unthinkable to him in connexion with his own work. In other words, the melodic, harmonic, and rhythmic material of his composition is intimately bound up, from the very outset, with the instrumental medium employed.

So, at the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, as always with Sibelius, each instrument adding to the total effect: over the tonic-chord backdrop of drumroll and two horns, a melody emerges in the other two horns, followed by an echo in flutes, oboes, and clarinets against the added background color of bassoons. The melody, its rhythmically charged echo, and its various extensions provide the movement's principal materials:



The strings remain silent for the first few pages, woodwind undulations and further drumrolls building expectation to prepare their first entrance. The atmosphere becomes increasingly ionized once the strings have entered, and they join with the winds in another rhythmically-activated idea:



The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon, sounding "*lugubre*" and "*patetico*," paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpected: an Allegro moderato whose dancelike character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, the date of the composer's letter quoted earlier, this symphony had four separate movements. Robert Layton writes that there was a short break indicated between the first two movements of the original score but that in the 1916 version they were played without pause. It is unclear just when Sibelius decided to combine the original two movements into the single movement we know today, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-

form scheme one might have expected and moves through several faster tempos to a final climax serving as recapitulation for the whole. In other words, Sibelius has taken his original two movements and reworked them, presumably with considerable alteration to the material of the first ("Movement I entirely new..."), into a single structure whose thematic content is now organically related.

Of the Andante, Tovey writes that this "little middle movement...produces the effect of a primitive set of variations...But it produces this effect in a paradoxical way, inasmuch as it is not a theme preserving its identity...through variations, but a rhythm...built up into a number of by no means identical tunes." The movement starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section (Poco a poco stretto) is filled with ominous undercurrents. One point worth making is that the writing for violins in this movement argues for the pre-World War II seating arrangement with first and second violins separated out to the conductor's left and right, respectively.

The finale begins with a rush of violins and violas to which woodwinds soon add their chatter; once this subsides, a bell-like tolling figure emerges in the horns (or, to quote Donald Francis Tovey one last time: "The bustling introduction...provides a rushing wind, through which Thor can enjoy swinging his hammer."). As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material, the tolling figure now heard in *tremolo* violas and cellos, a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness: "triumphal," perhaps, but at the same time demanding an acceptance of forces not always within our control.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Sibelius's Symphony No. 5 was given by Leopold Stokowski and the Philadelphia Orchestra on October 21, 1921.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Sibelius's Fifth Symphony were given by Pierre Monteux in April 1922, subsequent ones being given by Serge Koussevitzky (nearly fifty home and out-of-town performances between 1927 and 1950), Richard Burgin, Leonard Bernstein, Eugene Ormandy, Erich Leinsdorf, Georges Prêtres, Colin Davis, Simon Rattle, Esa-Pekka Salonen, Neeme Järvi, Richard Westerfield, Osmo Vänskä, Paavo Järvi (the most recent Tanglewood performance, on August 9, 2003), and James Levine (the most recent subscription performances, in January 2005).*



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The best source of information about Unsuk Chin and her music is the website of her publisher, Boosey & Hawkes (www.boosey.com/composer/Unsuk+Chin), where one can find specific reviews and interviews about her Cello Concerto, a work-list and biography, and a downloadable brochure. The brief biography of Chin in The New Grove Dictionary (2001) is by Arnold Whittall, but is well out of date. (For the internet-based New Grove online, only the work list has been updated—in 2003.)

The Cello Concerto has yet to be released on CD, but several other recordings provide a survey of Chin's most important works. Her Violin Concerto, which won the Grawemeyer Award in 2004, was recorded in a live performance by its original soloist, Viviane Hagner, with the Orchestre symphonique de Montréal conducted by Kent Nagano (Analekta). That disc also includes the orchestral work *Rocaná*. Ensemble Intercontemporain recorded her *Acrostic-Wordplay*, *Xi*, *Fantasie méchanique*, and Double Concerto for piano and percussion, with various conductors and soloists (Deutsche Grammophon). Stefan Asbury conducted a performance of *Cantatrix Sopranica* for two sopranos and ensemble with musikFabrik (Wergo, with works by Harvey, Furrer, and Aperghis). Chin's full-length opera *Alice in Wonderland* is available on a DVD of a Bavarian State Opera performance led by Kent Nagano, with Sally Matthews as Alice.

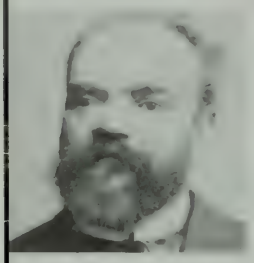
Robert Kirzinger



The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 59, *Fire*, is discussed in Volume II, "Haydn at Eszterháza," which covers the years 1766-1790. A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). Jones also provided the chapter on "The Symphonies of Joseph Haydn" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Oxford paperback). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California

Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

For a recording of Haydn's Symphony No. 59, complete sets of the Haydn symphonies at a reasonable price include Adam Fischer's with the Austro-Hungarian Haydn Orchestra (Brilliant Classics) and Dennis Russell Davies's with the Stuttgart Chamber Orchestra (Sony). Though not currently listed, period-instrument traversals of Haydn's symphonies were recorded by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Single-disc options for the Symphony No. 59 include Nicolaus Harnoncourt's with the Concentus Musicus Wien (Warner Classics, with Haydn symphonies 31 and 73), Sir Neville Marriner's with the Academy of St. Martin in the Fields (Philips, with symphonies 100 and 101), and the German conductor Thomas Fey's with the Heidelberg Symphony (Hänssler Classic, with symphonies 57 and 65, volume 11 in an ongoing traversal of the complete Haydn symphonies).



John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the 2001 edition of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, a collection of essays and documentary material edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia).

The Boston Symphony Orchestra recorded Dvořák's *Silent Woods* with Seiji Ozawa and soloist Yo-Yo Ma live in Prague in December 1993 (Sony, "Dvořák in Prague: A Celebration"; also video). Other recordings feature Dimitry Yablonsky as soloist and conductor with the Russian Philharmonic Orchestra (Naxos), Ofra Harnoy with Sir Charles Mackerras and the Prague Symphony Orchestra (RCA), Sol Gabetta with Mario Venzago conducting the Danish National Symphony Orchestra (RCA), and Jacqueline du Pré with Daniel Barenboim and the Chicago Symphony Orchestra (EMI). For a recording of the cello-and-piano version, try cellist Stephen Isserlis with pianist Steven Hough (Hyperion).

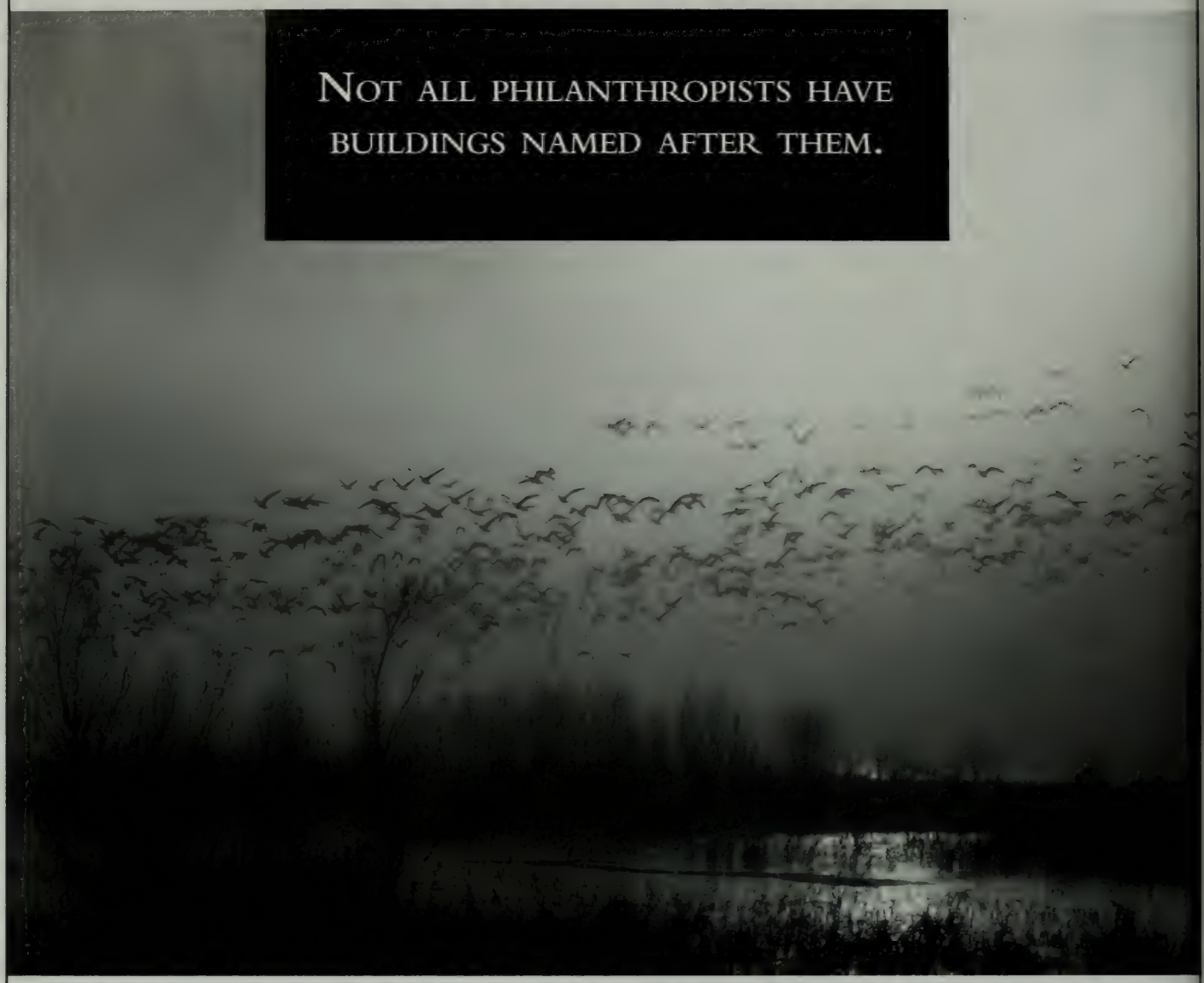


Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London). A recent addition to the bibliography is Andrew Barnett's *Sibelius*, a detailed, single-volume study of the composer's life and music (Yale University Press). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback), as is Philip Coad's chapter on the composer in the much more recent *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London). Michael Steinberg's program notes on all seven Sibelius symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). A program note on the Fifth Symphony is included among Donald Francis Tovey's *Essays in Musical Analysis* (Oxford paperback).

There are two Boston Symphony Orchestra recordings of Sibelius's Fifth Symphony: from 1975 with Colin Davis conducting, part of his complete Sibelius symphony cycle with the orchestra (Philips), and from 1936 with Serge Koussevitzky conducting (originally RCA; currently unlisted). Other recordings of Sibelius's Fifth Symphony (listed alphabetically by conductor) include Paavo Berglund's with the Helsinki Philharmonic (EMI), James Levine's with the Berlin Philharmonic (Deutsche Grammophon), Sakari Oramo's with the City of Birmingham Symphony Orchestra (Erato), Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI), and Jukka-Pekka Saraste's with the Finnish Radio Symphony Orchestra (BIS). Osmo Vänskä recorded Sibelius's Fifth Symphony in both its final version and in its original version of 1915 (BIS). Of historical interest is the 1932 recording of the Sibelius Fifth with the London Symphony Orchestra under the direction of Robert Kajanus, who championed Sibelius during the composer's lifetime (Divine Art; previously available on Finlandia and Koch Historic).

Marc Mandel

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Guest Artists



Susanna Mälkki

Susanna Mälkki has quickly become a much sought-after artist on the international conducting circuit; her versatility and broad repertoire have taken her to symphony orchestras, chamber orchestras, contemporary music ensembles, and opera houses around the world. Ms. Mälkki is currently music director of the Ensemble Intercontemporain, having previously served as artistic director of the Stavanger Symphony Orchestra until late 2005. In recent seasons she has conducted some of Europe's most prestigious orchestras, including the Berlin Philharmonic, Munich Philharmonic, NDR Hamburg, Deutsches Symphonie-Orchester Berlin, SWR Sinfonie-orchester Baden-Baden und Freiburg, Vienna Symphony, and Philharmonia Orchestra. Highlights of recent and upcoming seasons include her debuts at La Scala and with the Bavarian Radio Orchestra, Los Angeles Philharmonic, and the San Francisco, Houston, and National symphony orchestras. She will also make return appearances with the NHK Symphony Orchestra, Opéra National de Paris, Orchestre Philharmonique de Radio France, Philharmonia Orchestra, the Royal Concertgebouw Orchestra of Amsterdam, Royal Stockholm Philharmonic, and the Swedish and Finnish radio symphony orchestras. In August 2008 at New York's Lincoln Center, Susanna Mälkki conducted the American premiere of Kaija Saariaho's *La Passion de Simone*, a work she premiered with Klangforum Wien in 2006. Other opera engagements have included Thomas Adès's *Powder Her Face* and *Neither* by Morton Feldman and Samuel Beckett in Copenhagen, and Saariaho's *L'Amour de loin* and *Der Rosenkavalier* at Finnish National Opera. In spring 2010 she conducted the world premiere of a ballet by Bruno Mantovani at Opéra National de Paris. Susanna Mälkki made her debut with the Ensemble Intercontemporain in August 2004, leading

an all-Birtwistle program at the Lucerne Festival, a performance that became the catalyst for her appointment as music director in 2006. In March 2007 she conducted the Ensemble's thirtieth-anniversary concert with Pierre Boulez and Peter Eötvös. In June 2010 she was elected a Fellow of the Royal Academy of Music in London. Susanna Mälkki made her BSO debut on short notice in April 2009, with a program of Stravinsky, Debussy, and Ravel, subsequently making her Tanglewood debut in August 2010 with a program of Mendelssohn and Beethoven.



Alban Gerhardt

Alban Gerhardt, one of the world's most sought-after cellists, plays on an instrument made by the legendary Matteo Gofriller. Since his career-launching debut with the Berlin Philharmonic in 1991, Mr. Gerhardt has appeared with the most esteemed conductors and more than 160 orchestras worldwide, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony, as well as the major orchestras of Europe (including the



Chamber Orchestra of Europe for the opening of the Schumann Festspiele in Düsseldorf), Japan, and Australia. During the 2009-10 season he made debuts with the Houston Symphony, New World Symphony (Florida), Deutsches Symphonie-Orchester Berlin, Hamburg Philharmonic, Orchestre de la Suisse Romande, and Vienna Symphony. With an extensive repertoire of almost sixty concertos, Mr. Gerhardt seeks to enlarge the cello repertoire by collaborating with such composers as Unsuk Chin, Peteris Vasks, Brett Dean, Jörg Widmann, Osvaldo Golijov, Mathias Hinke, and Matthias Pintscher. His recital partners include Steven Osborne, Cecile Licad, Lars Vogt, Christian Tetzlaff, Lisa Batiashvili, Julia Fischer, Tabea Zimmermann, and Emmanuel Pahud. Mr. Gerhardt received the MIDEM Classic Award in 2006 for his debut CD on Hyperion (concertos by Enescu, Dohnányi, and d'Albert); two further Hyperion discs feature works by Schnittke and Shostakovich with pianist Steven Osborne, and Reger cello sonatas with pianist Markus Becker. He has twice received the ECHO Classics Prize: in 2003 for Rubinstein's First Cello Concerto (MDG Gold) and in 1998 for the Brahms cello sonatas with pianist Markus Groh (Harmonia Mundi). He has also made concerto and recital discs for EMI, Chandos, and Oehms Classics, including a second volume of "Romantic Cello Concertos" (works by Schumann, Gernsheim, Dietrich, and Volkmann with the Berlin Radio Symphony Orchestra under Hannu Lintu). Born in Berlin to a musical family, Mr. Gerhardt demonstrated enormous musical talent at a very early age, excelling at both piano and cello. The teachers to whom he feels most indebted include Boris Pergamenschikow, Markus Nyikos, and Frans Helmerson. Alban Gerhardt made his BSO debut in April 2005 with Schumann's Cello Concerto, subsequently returning in November 2008 as soloist in the Dvořák Cello Concerto.

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Next Program...

Wednesday, February 23, 7:30pm (Open Rehearsal)
Thursday, February 24, 8pm
Friday, February 25, 1:30pm
Saturday, February 26, 8pm
Tuesday, March 1, 8pm

JAMES LEVINE conducting

MAHLER SYMPHONY NO. 9

Andante comodo

Im Tempo eines gemächliches Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Ländler.
Somewhat clumsy and very coarse.]

Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant]

Adagio

PRE-CONCERT TALKS BY JOSEPH AUNER OF TUFTS UNIVERSITY

James Levine and the BSO continue their multi-season Mahler cycle in recognition of Mahler's anniversary years—2010 marking the 150th anniversary of his birth, and 2011 the centennial of his death. Mahler's Ninth Symphony, his last completed work, is a stunningly moving piece that has been interpreted as a meditation on death. On the boundary between the Romantic and the modern eras, it is widely considered one of the most beautiful and moving symphonies in the literature.

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Wednesday, February 23, 7:30pm (Open Rehearsal)
Thursday 'C' February 24, 8-9:40
Friday 'A' February 25, 1:30-3:10
Saturday 'B' February 26, 8-9:40
Tuesday 'B' March 1, 8-9:40

JAMES LEVINE, conductor

MAHLER	Symphony No. 9

Thursday 'B' March 3, 8-9:50
Friday 'A' March 4, 1:30-3:20
Saturday 'A' March 5, 8-9:50
Tuesday 'C' March 8, 8-9:50

JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin

MOZART	Rondo in C for violin and orchestra, K.373
BIRTWISTLE	Violin Concerto (world premiere; BSO commission)
BARTÓK	Violin Concerto No. 2

Thursday, March 10, 10:30am (Open Rehearsal)
Thursday 'A' March 10, 8-10:25
Friday Evening March 11, 8-10:25
Saturday 'B' March 12, 8-10:25

JAMES LEVINE, conductor
MAURIZIO POLLINI, piano

SCHOENBERG	Variations for Orchestra
MOZART	Piano Concerto No. 23 in A, K.488
SCHOENBERG	Piano Concerto
MOZART	Symphony No. 41, *Jupiter*

UnderScore Friday 3 March 25, 7-9:25
(includes commentary by the conductor)
Saturday 'A' March 26, 8-10:05

THOMAS ADÈS, conductor
ANTHONY MARWOOD, violin
HILA PLITMANN, soprano (Ariel)
KATE ROYAL, soprano (Miranda)
TOBY SPENCE, tenor (Ferdinand)
CHRISTOPHER MALTMAN, baritone (Prospero)

TCHAIKOVSKY	*The Tempest*, Symphonic fantasia
ADÈS	Violin Concerto, *Concentric Paths*
SIBELIUS	Prelude and Suite No. 1 from *The Tempest*
ADÈS	Scenes from *The Tempest*

Thursday 'C' March 31, 8-10:05
Friday 'B' April 1, 1:30-3:35
Saturday 'B' April 2, 8-10:05

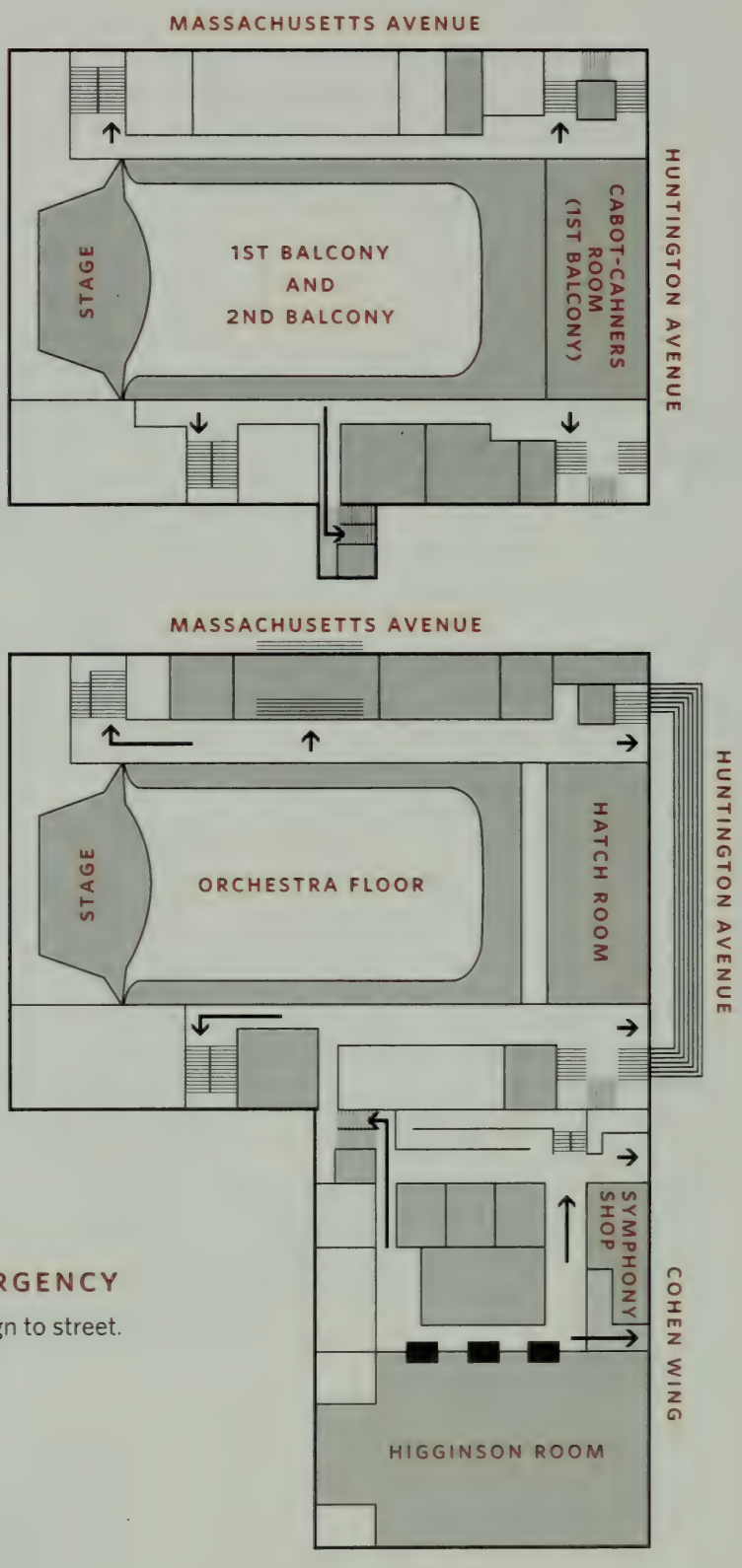
JOHN NELSON, conductor
EVGENY KISSIN, piano

LISZT	*Mephisto* Waltz No. 1, for orchestra
CHOPIN	Piano Concerto No. 1
LISZT	*Orpheus*
GRIEG	Piano Concerto

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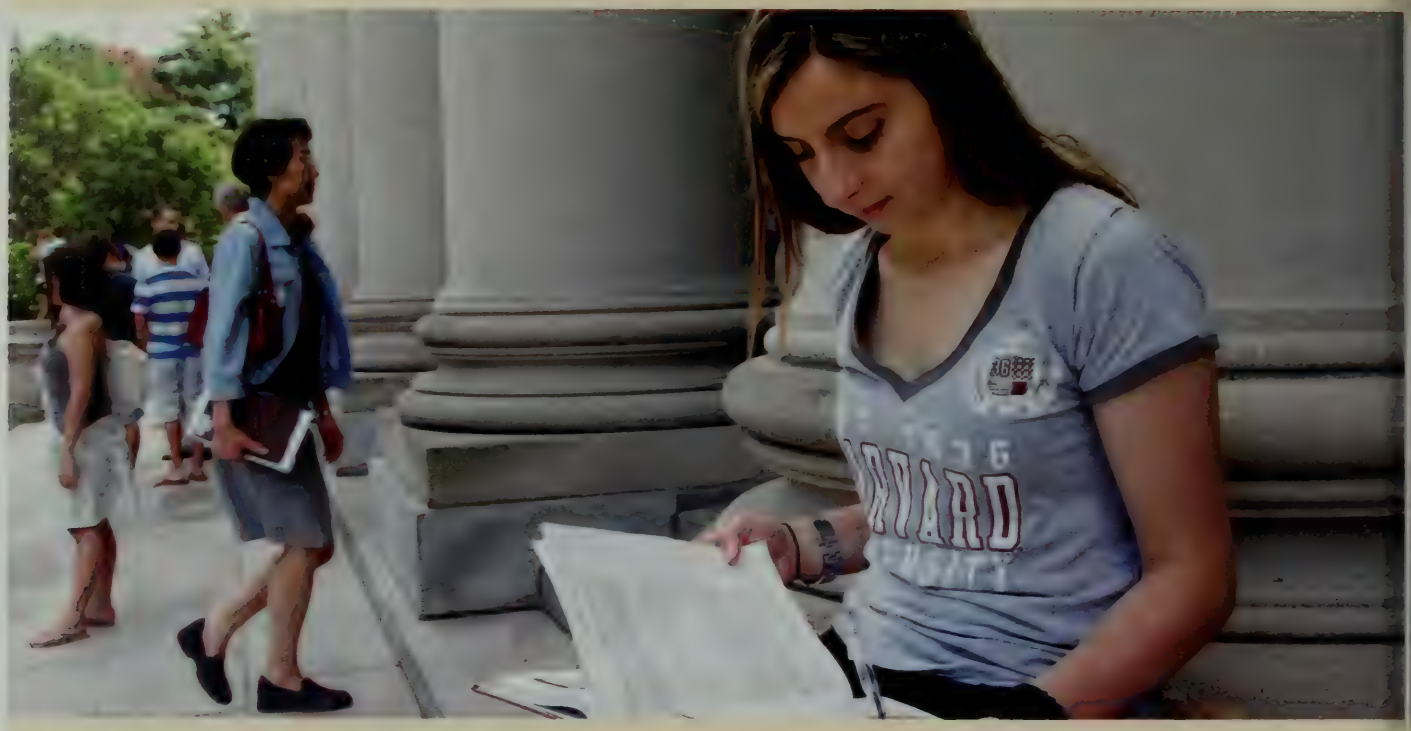
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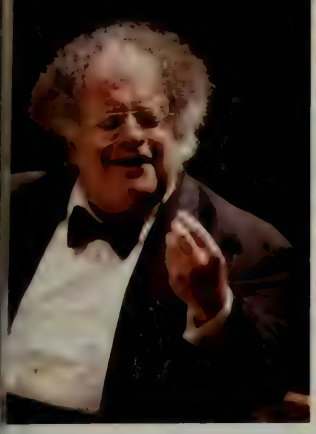
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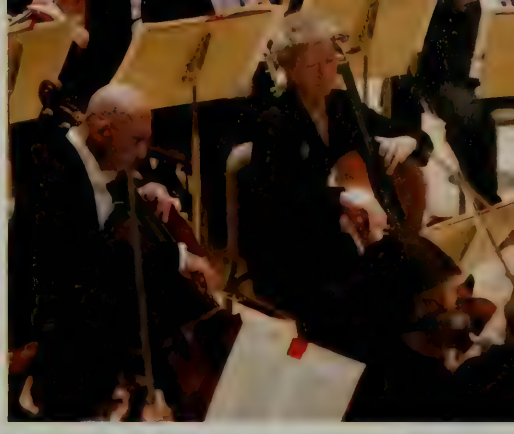
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BSO News

Historic Telecasts of Charles Munch and the BSO Released on DVD This Month

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—released this month, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from Act III of *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus excerpts from *The Creatures of Prometheus*), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs were released on February 22, 2011, and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

"Plain Song, Fantastic Dances": A New Album by the Boston Symphony Chamber Players of Music by American Composers

The Boston Symphony Chamber Players have recently released a new all-American album on the BSO's own label, BSO Classics—"Plain Song, Fantastic Dances: Chamber Music by American Composers," featuring music by Lukas Foss, William Bolcom, Michael Gandolfi, and Osvaldo Golijov. In addition to the latter's *Lullaby and Doina*, the album includes world premiere recordings of Michael Gandolfi's *Plain Song, Fantastic Dances*, William Bolcom's *Serenata Notturna*, and Lukas Foss's *For Aaron*; the works by Golijov and Gandolfi were both commissioned specifically for the Boston Symphony Chamber Players. The new recording is available as a Super-Audio Hybrid CD for $16.99, as well as in four digital formats: 320kbps MP3, AIFF High Definition Stereo, WMA High Definition Stereo, and WMA High Definition 5 Channel Surround. This is the Chamber Players' second album on BSO Classics, having been preceded by "Mozart Chamber Music for Winds and Strings." The



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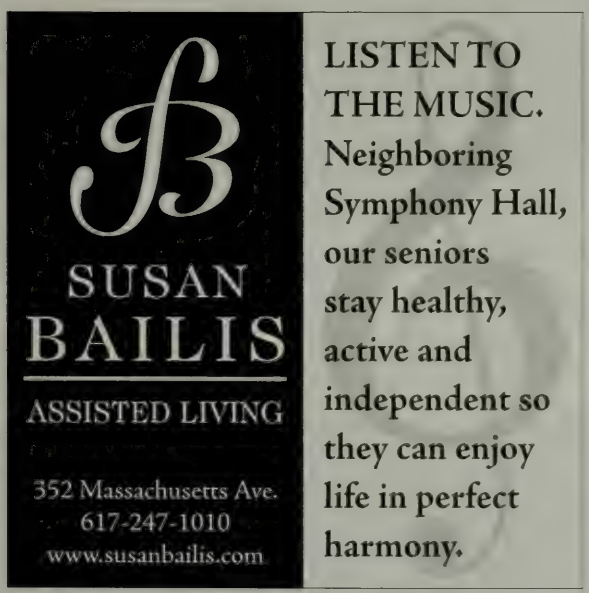
CD releases are available at the Symphony Shop and online. Both albums are available as digital downloads (either complete or as individual tracks) at bso.org/digital, the iTunes store, Amazon.com, and cdbaby.com.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

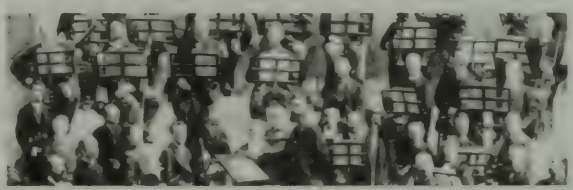
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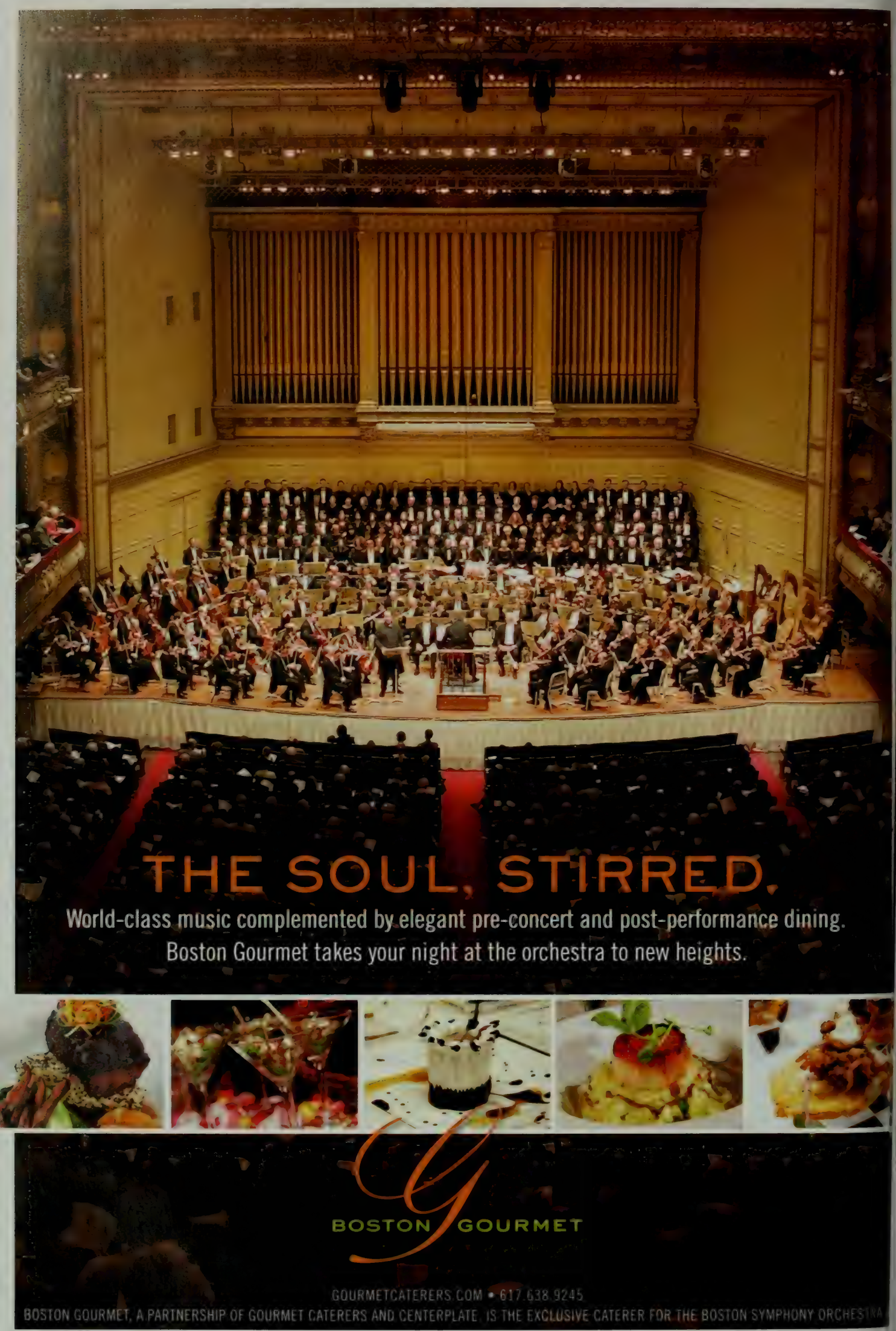
The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (remaining concert on 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Joseph Auner of Tufts University discusses Mahler's Symphony No. 9. In the weeks ahead, BSO Assistant Director of Program Publications Robert Kirzinger discusses Mozart, Birtwistle, and Bartók (March 3-8) and Joseph Auner returns to discuss Mozart and Schoenberg (March 10-12).



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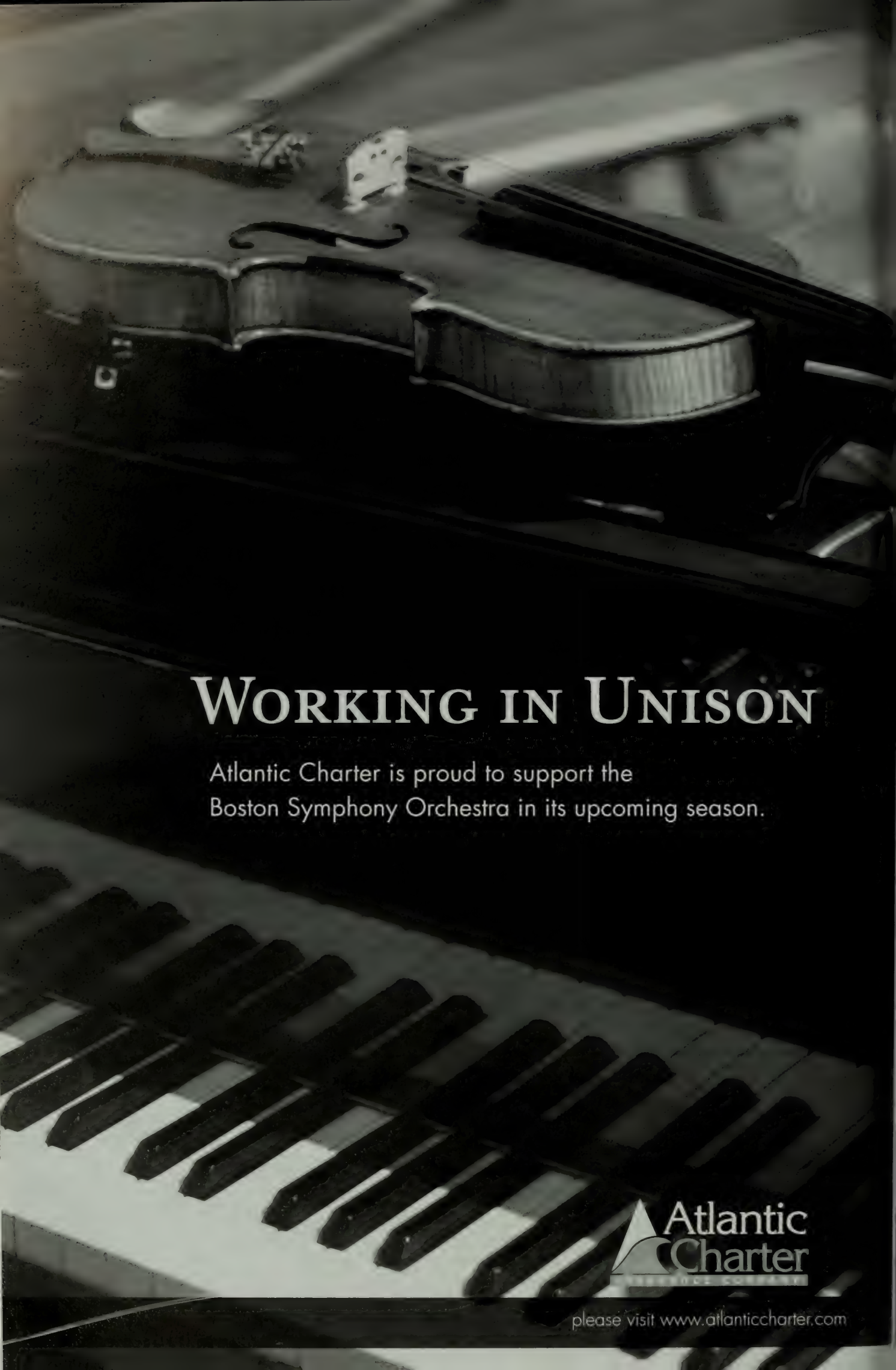
If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

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working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Monday, February 28, at 6:15 p.m. at Concord Academy Chapel, 166 Main Street, Concord. The program includes Coker's Quartet for bassoon and string trio, Kodály's Duo for violin and cello, Opus 7, and Beethoven's Serenade in D for string trio, Opus 8. For tickets or more information, call (617) 744-0452.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Boccherini's Quintet in E minor, Opus 15, No. 5, Judith Weir's String Quartet (1990), Beethoven's Serenade in D for string trio, Opus 8, and Schubert's String Quartet in B-flat, D.112, on Friday, March 4, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, March 6, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinists Tatiana Dimitriades and Julianne Lee, BSO violist Rebecca Gitter, and cellist Wendy Warner. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Collage New Music, founded by BSO percussionist Frank Epstein, performs Donald Sur's *A Neo-Platonic Epistrophe*, James Ricci's *Three Perambulations*, Peter Child's *Rilke Songs*, Fred Lerdahl's *Time after Time*, and John Harbison's *The Seven Ages* on Sunday, March 6, at 8 p.m. in Pickman Hall at the Longy School of Music, 1 Follen Street, Cambridge. Joining the ensemble is mezzo-soprano Paula Murrihy. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. Visit collagenewmusic.org for more information.

BSO violinist Wendy Putnam, who founded the Concord Chamber Music Society, is featured with the Amerigo String Trio on Sunday, March 13, at 3 p.m. at the Concord Academy Performing Arts Center, 16 Main Street, Concord. The program includes Kodály's Intermezzo for String Trio, Ernö Dohnányi's Serenade in C, Opus 10, for violin, viola, and piano, and Dvořák's String Quartet No. 12 in F, Opus 96, *American*. Tickets are $42 and $33 (discounts for seniors and students). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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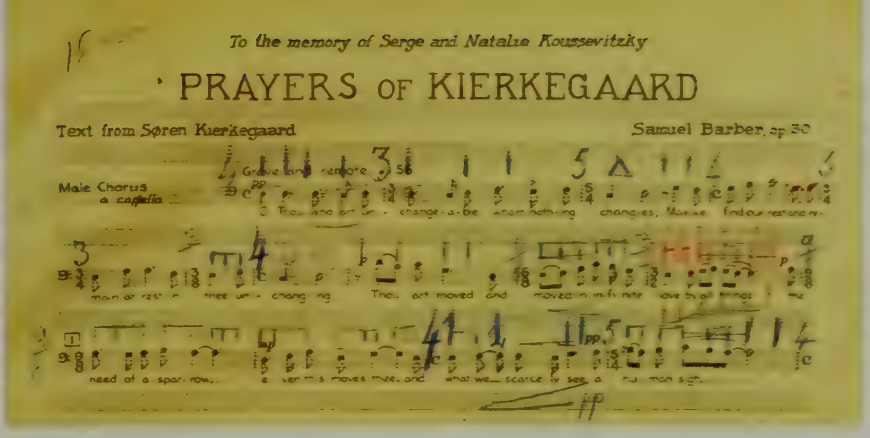
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

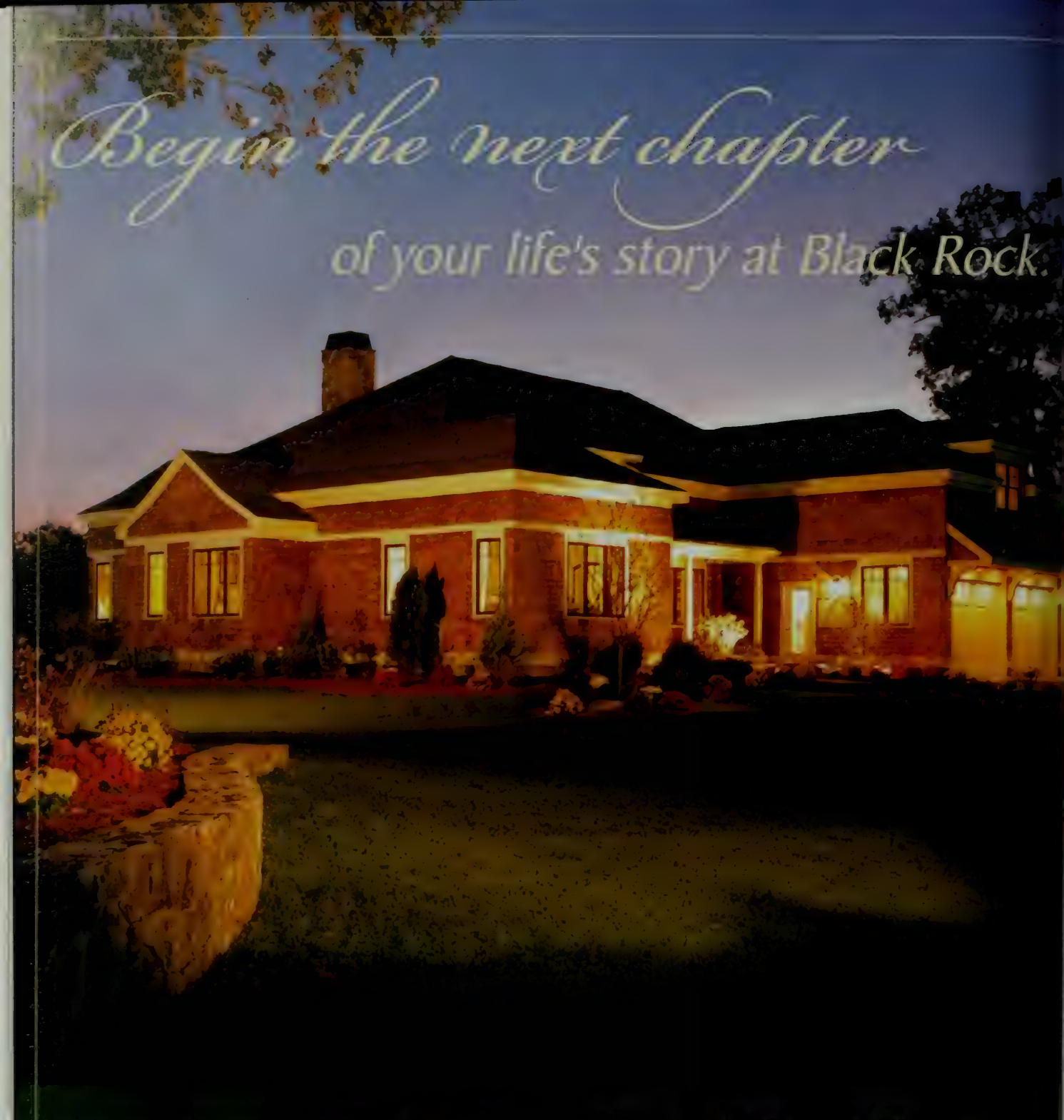
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



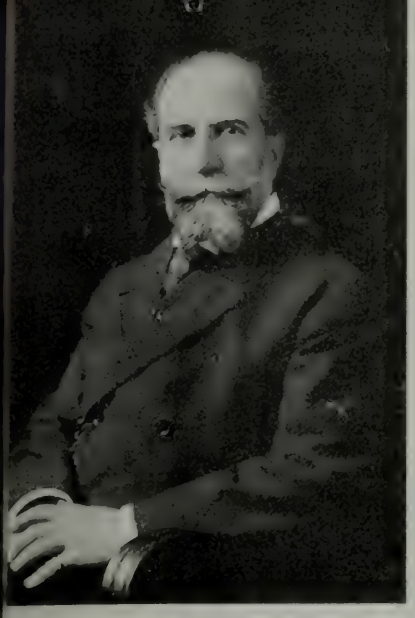
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BSO Archives

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert



BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film



BSO Archives

From 1906

version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011 Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

Lawrence Academy

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Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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2010–2011

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Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
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Lucia Lin
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Bonnie Bewick *
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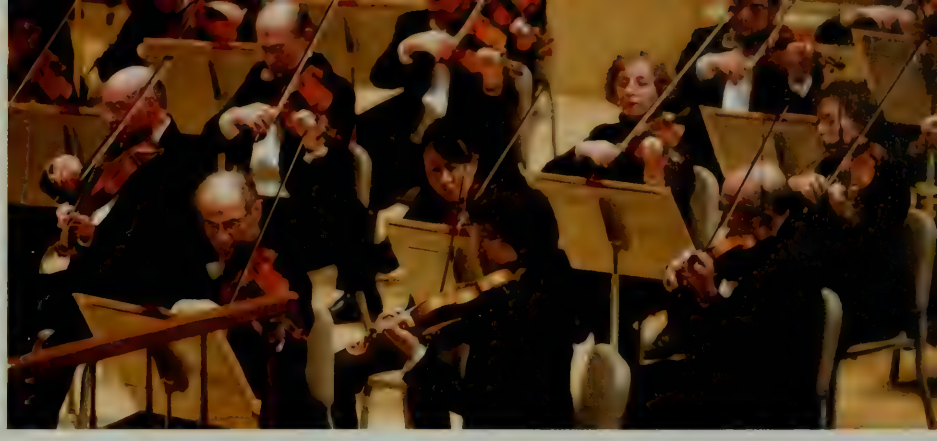
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Myra and Robert Kraft chair, endowed in perpetuity in 1981

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photos by Michael J. Lutch

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Richard Ranti
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Stephen Lange

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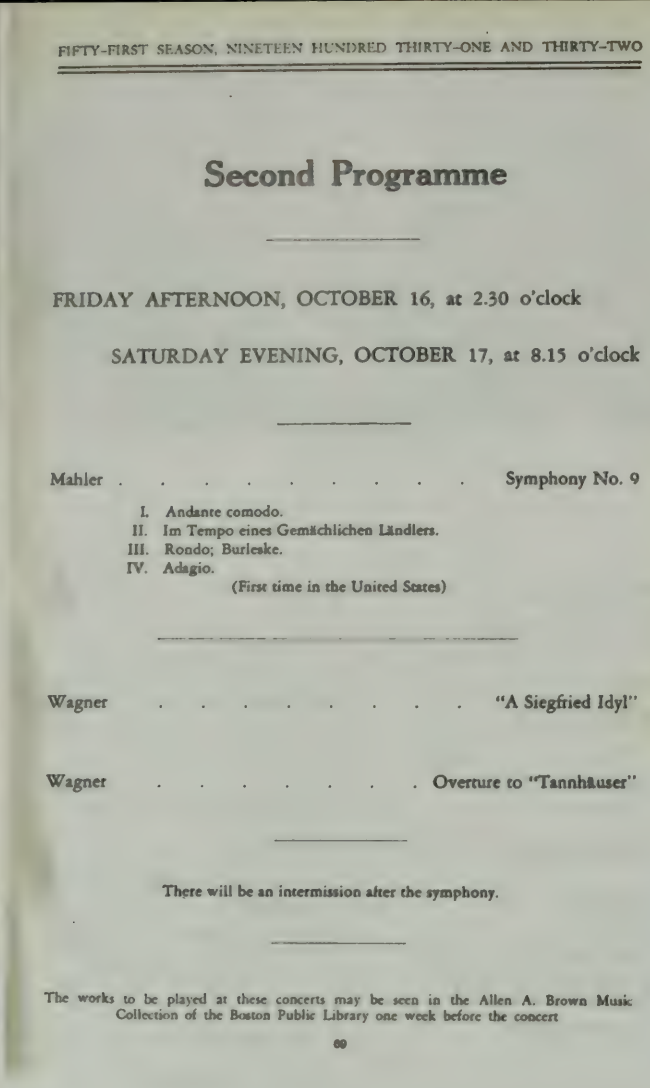
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Assistant Personnel Managers

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John Demick

** participating in a system of rotated seating*

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Second Programme

FRIDAY AFTERNOON, OCTOBER 16, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 17, at 8.15 o'clock

Mahler Symphony No. 9

I. Andante comodo.
II. Im Tempo eines Gemächlichen Ländlers.
III. Rondo; Burleske.
IV. Adagio.
(First time in the United States)

Wagner "A Siegfried Idyl"

Wagner Overture to "Tannhäuser"

There will be an intermission after the symphony.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

89

In Defense of Mahler's Music—

A Letter from Aaron Copland to the Editor of the "New York Times"

Reprinted from the Boston Symphony Orchestra program of October 16 and 17, 1931—the program book for the United States premiere of Mahler's Ninth Symphony under the baton of Serge Koussevitzky—this letter from Aaron Copland to the "New York Times," dated April 2, 1925, reflects a period when Mahler's music was still basically unfamiliar, and even puzzling, to audiences, and critics, on this side of the Atlantic.

The first Mahler symphony to enter the BSO's repertoire was No. 5, introduced here by Wilhelm Gericke in February 1906. Karl Muck introduced the Second to BSO audiences in January 1918, and Pierre Monteux the First in November 1923. The Ninth followed in 1931, the Fourth (under Richard Burgin) in 1942, the Seventh (under Koussevitzky) in 1948, the Adagio from the unfinished Tenth in 1953 (Burgin again), the Third only in 1962 (again Burgin), the Sixth in 1964 (under Erich Leinsdorf), and the Eighth in 1972 (at Tanglewood under Ozawa; not until 1980 did the BSO play the Eighth in Symphony Hall, again with Ozawa).

To the Editor of the *New York Times*:

The music critics of New York City are agreed upon at least one point—Gustav Mahler, as a composer, is hopeless. Year in and year out, the performance of one of Mahler's works is invariably accompanied by the same disparaging reviews. Yet no critic has been able to explain just what it is that [the conductor Willem] Mengelberg—and for that

The Boston Symphony program from the United States premiere of Mahler's Ninth Symphony under Serge Koussevitzky in October 1931 (for a larger view, see page 50)

matter all Germany, Austria, and Holland—finds so admirable in Mahler's music.

If I write in defense of Mahler it is not merely for the pleasure of contradicting the critics. As a matter of fact, I also realize that Mahler has at times written music which is bombastic, longwinded, banal. What our critics say regarding his music is, as a rule, quite justified, but it is what they leave unsaid that seems to me unfair.

If one discounts for the moment the banal themes, the old-fashioned romantico-philosophical conceptions so dear to Mahler—if one looks at the music *quâ* music—then it is undeniable that Mahler is a composer of today. The Second Symphony, which dates from 1894, is thirty years ahead of its time. From the standpoint of orchestration, Mahler is head and shoulders above Strauss, whose orchestral methods have already dated so perceptibly. Mahler orchestrates on big, simple lines, in which each note is of importance. He manages his enormous number of instruments with extraordinary economy, there are no useless doublings, instrument is pitted against instrument, group against group. So recent a score as Honegger's "Pacific 231" is proof of Mahler's living influence.

The present-day renewed interest in polyphonic writing cannot fail to reflect glory on Mahler's consummate mastery of that delicate art. The contrapuntal weaving of voices in the Eighth Symphony—especially in the first part—is one side of Mahler's genius which I believe the critics have not sufficiently appreciated.

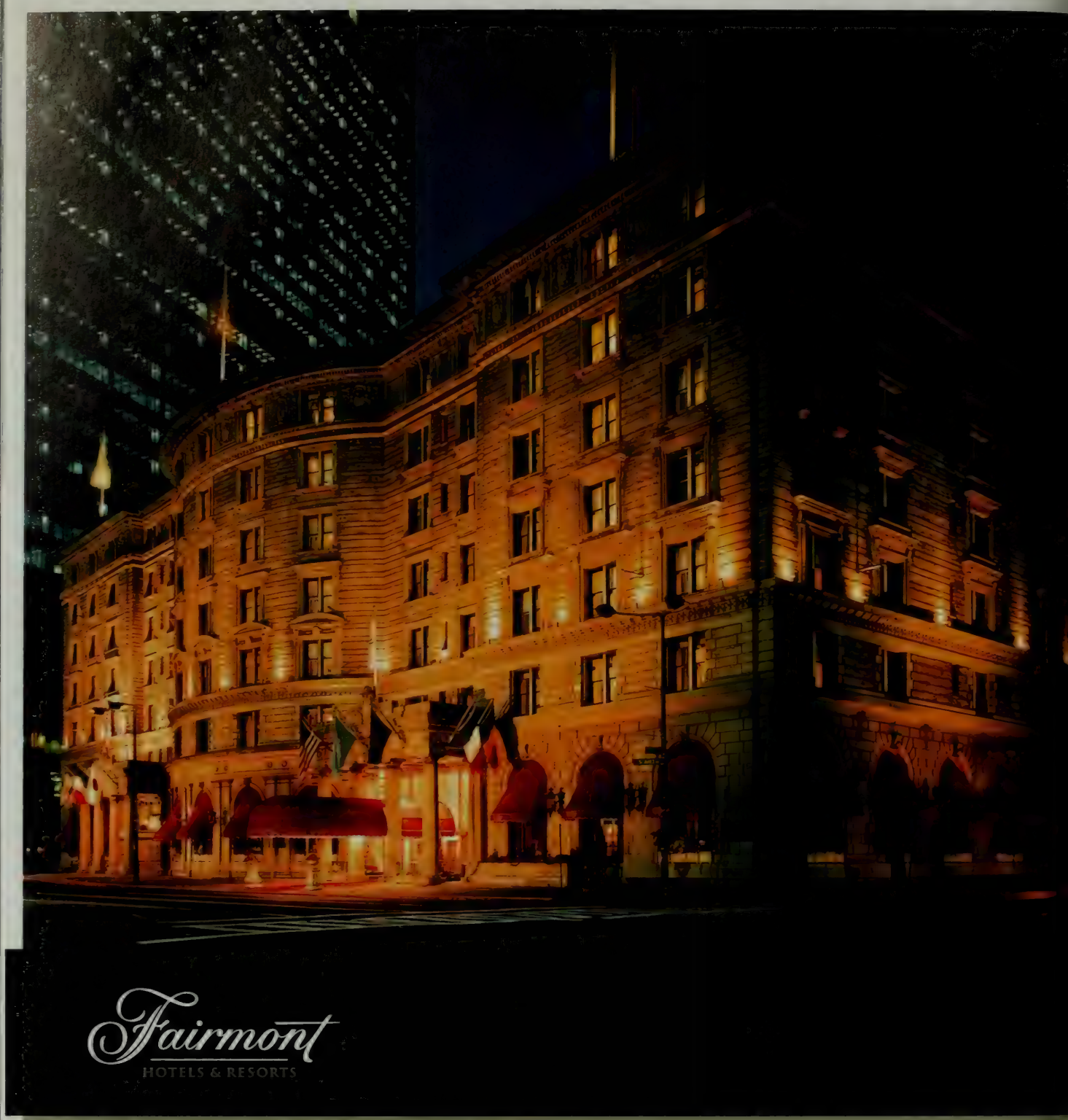
As for the banality of Mahler's thematic material, I have found that generally no matter how ordinary the melody may be, there is always somewhere, either in the beginning or end, one note, one harmony, one slight change which gives the Mahler touch. (Every page he wrote has the individual quality that we demand from every great composer—he was never more Mahler than when he was copying Mozart.) In any case, even when his musical ideas prove barren, I am fascinated by what he does with them and how he clothes them.

That Mahler has on occasion been grandiloquent is undeniable, but I fail to find any bombast whatsoever in "Das Lied von der Erde." Most critics, I believe, would agree with that statement. Yet they are so prone to discussing Mahler's music in generalities that any one unfamiliar with that composition would be led to suppose that it, too, was full of sound and fury signifying nothing.

Mahler has possibly never written a perfect masterpiece; yet, in my opinion, such things as the first movement of the Seventh Symphony, the scherzo of the Ninth, the last movement of the Fourth, and the entire "Das Lied von der Erde" have in them the stuff of living music.

AARON COPLAND

New York, April 2, 1925



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Friday, February 25, 1:30pm
Saturday, February 26, 8pm
Tuesday, March 1, 8pm

Please note that this concert will be conducted by BSO Assistant Conductor Sean Newhouse, substituting for James Levine, who is experiencing ill effects from a recent procedure addressing his ongoing back issues, further complicated by a viral infection.

Sean Newhouse



Making his Boston Symphony Orchestra debut conducting Mahler's Symphony No. 9, Sean Newhouse is the first U.S.-born conductor in fifteen years to be appointed assistant conductor of the BSO, a position he took up in September 2010 at the invitation of Music Director James Levine. Mr. Newhouse began his career by winning the highly coveted position of music director of the Young Musicians Foundation Debut Orchestra in Los Angeles, which has launched conductors from Michael Tilson Thomas to Myung-Whun Chung to Lawrence Foster. After a successful three-year tenure with the Debut Orchestra, he then spent two seasons as associate conductor of the Indianapolis Symphony Orchestra, conducting multiple subscription weeks and concerts on virtually every ISO series. Winner of the Aspen Conducting Prize and major prizes at the Fitelberg and Malko competitions, he recently made an acclaimed debut in Germany with the Deutsche Staatsphilharmonie Rheinland-Pfalz. In addition to his scheduled Tanglewood performance with the Boston Symphony this summer, he makes his debuts this season with the orchestras of Springfield (MO) and Lubbock (TX) and returns to the Indianapolis Symphony. Also in 2011, he is one of six conductors chosen from across the nation to participate in the Bruno Walter National Conductor Preview, organized by the League of American Orchestras and hosted by the Louisiana Philharmonic. Other recent guest conducting has taken him to the Cleveland Orchestra, Milwaukee Symphony, Silesian Philharmonic, New World Symphony, and Aspen Concert Orchestra. Highlights of his three seasons with the YMF Debut Orchestra included seven world premieres, a nationally televised holiday concert, and a performance for the President and First Lady. Mr. Newhouse studied at the Tanglewood Music Center, the American Academy of Conducting at Aspen, the Cleveland Institute of Music, the Eastman School of Music, and the Pierre Monteux School, among others. His conducting mentors have included James Levine, Jorge Mester, David Zinman, Carl Topilow, and Neil Varon. Originally trained as a violinist, his teachers included Devy Erlih at the Alfred Cortot School in Paris and Joanna Owen at the Eastman School. For further information on Sean Newhouse, visit www.seannewhouse.com.



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Boston Symphony Orchestra

130th season, 2010–2011

Thursday, February 24, 8pm
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JAMES LEVINE conducting

MAHLER SYMPHONY NO. 9

Andante comodo

Im Tempo eines gemächliches Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Ländler.
Somewhat clumsy and very coarse.]

Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant]

Adagio

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



Michael J. Lutch

From the Music Director

As we continue to mark Mahler's double anniversary this season—the 150th anniversary of his birth in 1860 and the 100th of his death in 1911—it's also impossible not to continue marveling at the skill, ingenuity, invention, and imagination with which Mahler—like the other indisputably great composers of symphonies—was able to approach the genre each time in different ways that reflected his unique musical language—which is to say, his individuality as a composer—while also producing yet another great work. The Ninth Symphony is Mahler's late, great symphonic masterpiece: its power and mastery, and its ability to move the listener, are one of a kind. For me it remains not just one of the greatest works from the first part of the twentieth century, but one of the greatest works ever written!

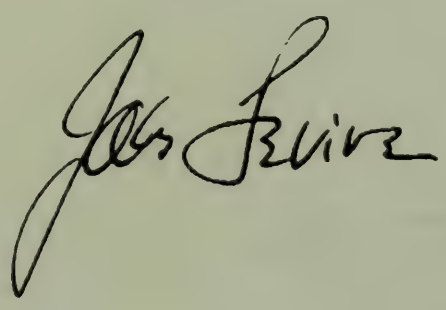
Throughout his career, Mahler continued to expand upon the possibilities of the symphony, producing a body of work quite unlike any other composer's. Around the time of his Eighth Symphony, Mahler famously said (in a frequently quoted remark from a conversation he had with Sibelius) that for him, a symphony needed to encompass a world. And certainly the Eighth, with its massed soloists, chorus, and orchestra, does just that. But he'd already begun doing it from the start. Sounds of nature pervade his First Symphony; the Second and Fourth—though entirely different in concept, scope, and performing forces—both chart a progression from earth to heaven. And nowhere in Mahler's works is the notion of an entire world embodied more clearly than in his Symphony No. 3, with its succession of movements originally conceived to represent the arrival of summer, followed by evocations of what we might learn from the flowers of the meadow, the animals of the forest, humanity, the angels, and the essence of love.

In his symphonies 5, 6, and 7, Mahler further expanded the idea of the purely orchestral symphony with regard to character, harmonic possibilities, and architecture. Then, after the Eighth, he returned in the Ninth to the purely instrumental symphony, but from another perspective. As I've said before in these pages, the Ninth was the second of

three pieces (the "song-symphony" *Das Lied von der Erde*, the Ninth, and the unfinished Tenth) that, despite their different stances, are in essence *Abschiedswerke*—"works of farewell"—dealing with farewells to various aspects of life and facing the notion of death. (The huge final movement of *Das Lied von der Erde*—"Der Abschied," "The Parting," which accounts for half that work's length—is another instance of Mahler at his most profoundly moving.)

Besides the strongly emotional currents that run throughout the piece, the Ninth is equally remarkable for its inspired opening movement, which is also the most sophisticated sonata form movement he ever wrote. This is followed by two highly contrasted scherzo-like movements of the kind we so often find in Mahler's middle movements: exaggeratedly detailed, and emphasizing different characters. Then the Adagio finale returns us to the expressive world of the first movement. Like the first movement, the finale is a cry from the heart, functioning at the highest possible level of expression. But now, following the struggle of the opening movement, which Mahler had composed after the discovery of the heart condition that ultimately killed him (and which is reflected in the faltering "heartbeat motif" of the first movement), and the contrasting, down-to-earth middle movements, the music of the finale brings an acceptance of the *idea* of "farewell"—meaning not an actual good-bye, but an affirmation of life in the presence of death. At the very end, the finale winds down movingly to the most remarkably transparent of codas, with fewer and fewer instruments participating, more and more quietly.

The Boston Symphony Orchestra has an unquestionably rich tradition of performing Mahler's symphonies, dating back to its first Mahler symphony performance in 1906—the Fifth, conducted by Wilhelm Gericke—and including the American premiere of the Ninth under Koussevitzky in 1931. Even before Seiji Ozawa recorded the entire cycle live in the 1980s, Erich Leinsdorf in the 1960s made recordings of the First, Third, Fifth, and Sixth. Over the years I've found the Mahler symphonies profoundly gratifying to study, to perform with a variety of orchestras, and to return to as often as I can; somehow they become more and more remarkable with each and every encounter. Together the BSO and I have previously performed all the completed symphonies but the Seventh (we played the Ninth in November 2007) as well as *Das Lied von der Erde*, and released a live performance recording of the Sixth. As our collective experience continues to expand, the aim in returning to any of these works is not just to offer a different experience each time, but an experience we hope proves even more satisfying for everyone involved, whether as performer or listener.



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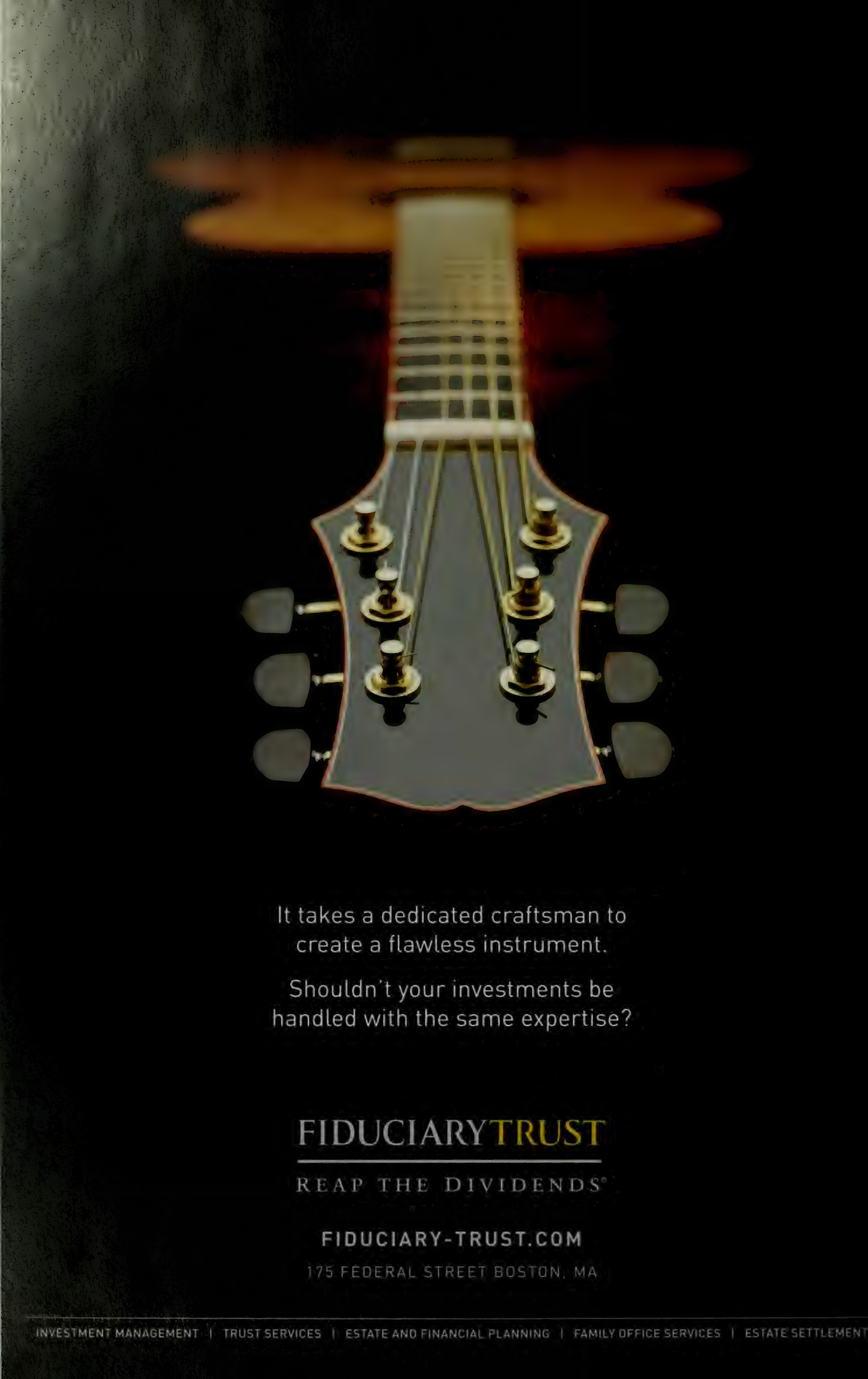
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Gustav Mahler

Symphony No. 9

GUSTAV MAHLER was born in Kalische (Kališt̆ě) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began his Ninth Symphony in the late spring of 1909, finished the orchestral draft that fall, and, on April 1, 1910, was able to report to his friend and former assistant Bruno Walter that the score, "a very positive enrichment of my little family," was complete. It was Walter who conducted the first performance, on June 26, 1912, with the Vienna Philharmonic. The Boston Symphony Orchestra gave the first American performances on October 16 and 17, 1931, with Serge Koussevitzky conducting.

THE SCORE OF MAHLER'S SYMPHONY NO. 9 call for an orchestra of four flutes and piccolo, three oboes and English horn, four clarinets (fourth doubling E-flat clarinet) and bass clarinet, four bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, bass drum, tam-tam, triangle, glockenspiel, low-pitched chimes, two harps, and strings. (Mahler's autograph has only a single harp; the decision to divide the part between two players was Bruno Walter's.)

The Ninth Symphony is the last score Mahler completed. Some dark part of him would have wanted it so, for, with Beethoven's Ninth and Bruckner's unfinished Ninth in mind, he entertained a deep-rooted superstition about symphonies and the number nine. He had even tried to deceive the counting gods by calling *Das Lied von der Erde* (*The Song of the Earth*), the work that followed the Eighth Symphony, "a symphony for contralto (or baritone), tenor, and orchestra," but not giving it a number. *Das Lied von der Erde* is, therefore, a secret Ninth Symphony, while the official Ninth is "really" the Tenth. But there was also the side to Mahler that caused him, for all his fascination with death, always to choose life. That was the Mahler who was more interested in writing music than in flirting with his superstitions or his penchant for morbid fancy. That was also the Mahler who, within days of completing the Ninth Symphony, plunged with tempestuous energy into the task of composing a Tenth, a task on which he had made significant progress when he died of a streptococcal blood infection seven weeks before his fifty-first birthday.

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photo credit Michael J. Lutch

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The Ninth was also the last of Mahler's completed scores to be presented to the public, something that has surely contributed to the tradition of reading the work as the composer's farewell to life. The gestures of dissolution and parting with which this symphony ends are of an annihilating poignancy matched not even by Mahler himself. Nonetheless, it is well to understand that Mahler cannot have meant this as an actual farewell. To insist on reading it thus is to indulge in a sentimentality that weakens the stab of this music. Mahler's symphonies fall into groups whose members share points of view and even material details, each piece being more richly understood in the context of its group. The Second, Third, and Fourth symphonies, for example, are all tied to Mahler's love for and work on the Romantic anthology of folk poetry called *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). The Ninth is part of a trilogy that begins with *Das Lied von der Erde* and leads to the unfinished Symphony No. 10. It is in some respects commentary upon and extension of the song-symphony, while the Tenth both quotes *Das Lied von der Erde* and further explores certain ideas and features of the Ninth.

Mahler wrote the Ninth Symphony in the midst of the whirlwind that was the last chapter of his not very long life. That chapter began in 1907. Four momentous things happened that year.

On March 17, Mahler resigned the artistic directorship of the Vienna Court Opera, bringing to a close a ten-year term whose achievement has become legend. Mahler was, however, drained by the struggles and tempests that were the price of that achievement, worn down by anti-Semitic attacks on himself and his young protégé Bruno Walter, and feeling the need to give more time to the composition and performance of his own music. He was not, however, able either to resist the lure of the podium nor to do without his income as a conductor, and on June 5, he signed a contract with the Metropolitan Opera in New York, where he would make his debut conducting *Tristan und Isolde* on New Year's Day 1908.

On July 5, his daughter Maria, four-and-a-half, died at the end of a two-week battle with scarlet fever and diphtheria, just hours after an emergency tracheotomy had been performed at the Mahlers' summer house at Maiernigg in Carinthia. A few days after the funeral, a physician who had come to examine Mahler's exhausted wife and her seriously ill mother, responding to the composer's half-joking "as long as you're here you might as well have a look at me too," discovered that things were not as they should be with Mahler's heart. Most biographies report a diagnosis of subacute bacterial endocarditis. Recent interpretation of the evidence suggests that what was discovered was a defect in the mitral valve, presumably stemming either from Mahler's family history or rheumatic fever. Subacute bacterial endocarditis would be a result of this defect, but would probably have developed no earlier than the fall of 1910. It is not a condition Mahler would have been likely to survive for four years. Beginning with Mahler's widow, biographers have tended to dramatize the account of Mahler's physical condition after the summer of 1907.

In any event, Mahler, that dedicated hiker, cyclist, and swimmer, to say nothing of fiery conductor, was put on a regimen of depressingly restricted activity. Still, what happened

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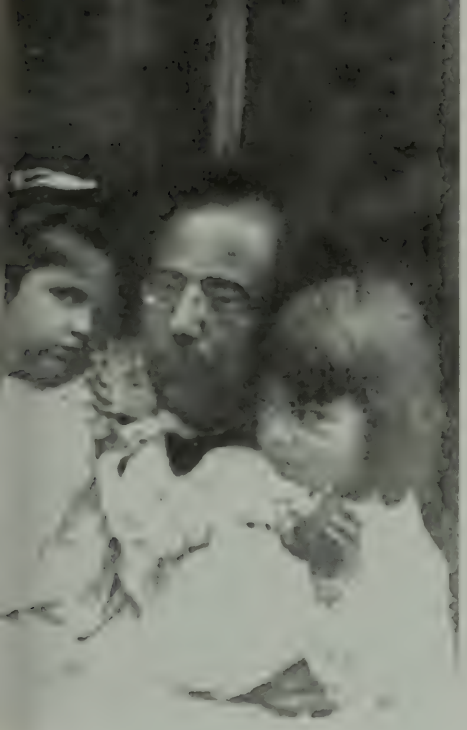


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Mahler with his daughters Maria Anna (left) —after whose death Mahler's heart trouble was discovered—and Anna Justine (right)

from 1907 until 1911 is not the life story of an invalid. 1907: Concerts in Saint Petersburg and Helsingfors (Helsinki) and Mahler's meeting with Sibelius; the last opera performance (*Fidelio*) and the last concert (his own Symphony No. 2) in Vienna; departure for New York. 1908: Performances at the Metropolitan Opera at the beginning and end of the year; concerts with the New York Symphony; the premiere in Prague of the three-year-old Symphony No. 7; the composition that summer of *Das Lied von der Erde*. 1909: The termination of his association with the Met and the start of a three-year contract with the dilapidated New York Philharmonic; work on the Symphony No. 9. 1910: Concerts with the Philharmonic in New York and other American cities; engagements in Paris and Rome; the triumphant premiere in Munich of the Symphony No. 8 (written in the summer of 1906); the completion of the Ninth Symphony, followed immediately by extensive and concentrated work on the Tenth, and a meeting at Leyden with Freud. 1911: The last New York Philharmonic concert on February 21, including the premiere of Busoni's *Berceuse élégiaque—A Man's Cradle Song at his Mother's Coffin*; the onset of a streptococcal blood infection; unsuccessful serum treatment in Paris, and, on May 18, death in a Vienna sanatorium.

In his Ninth Symphony, Mahler returns to a four-movement design for the first time since the Sixth Symphony of 1903-05. The First and the Fourth are both four-movement symphonies. The First, however, was a five-movement work for the first six years of its existence, while the Fourth is of a special design where the last movement is a brief song-epilogue. If the four movements of the revised First Symphony and of the Sixth still correspond to those of the normal Classical and Romantic symphony, Mahler is clearly after another aim altogether in the Ninth. He begins with a very large movement whose basic tempo is semi-slow but which tends to spill over into allegro. Next comes a double intermezzo in the form of a vividly contrasted pair of scherzos, a set of Landlers and a *Burleske*. The finale is an Adagio whose weight and span approach those of the first movement.





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Alma Mahler

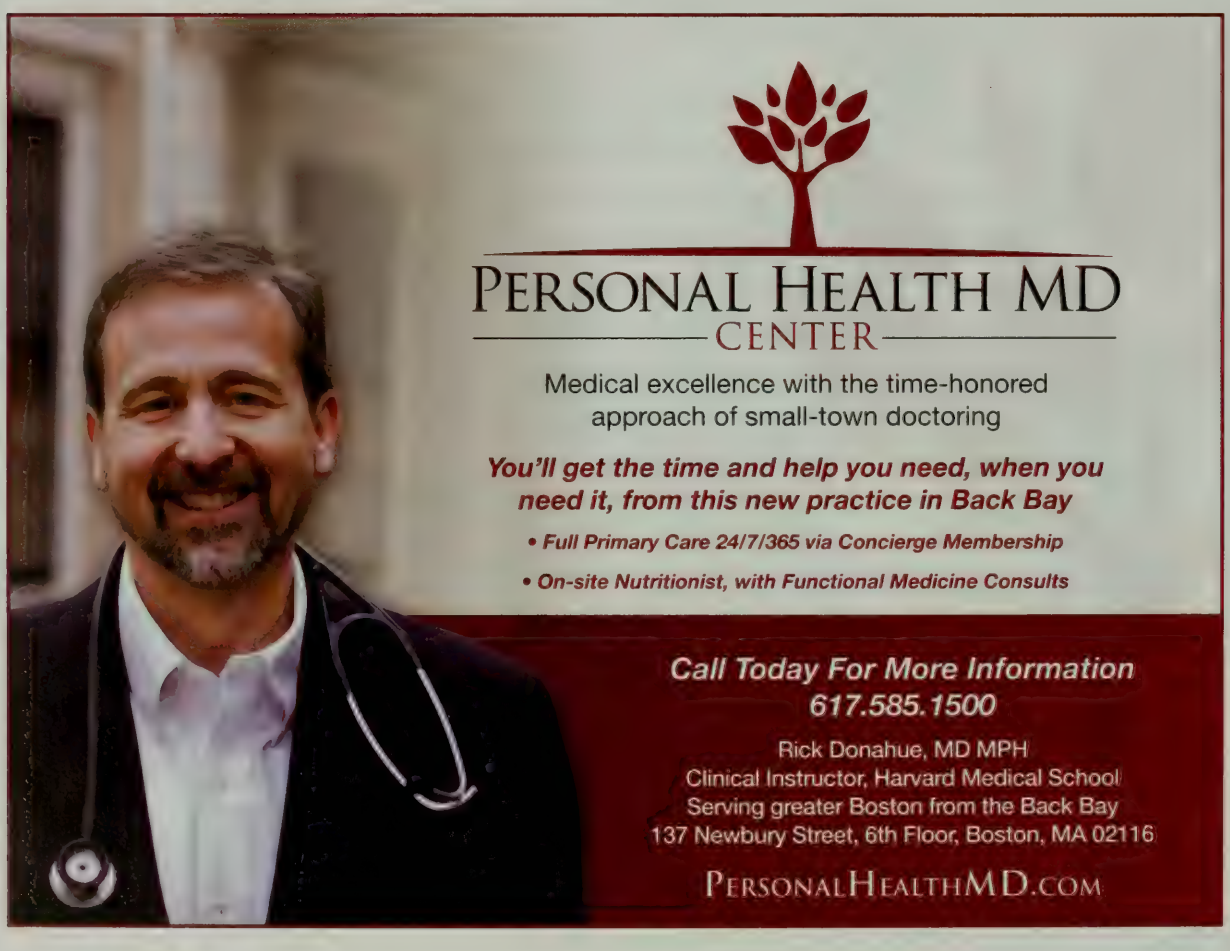
Deryck Cooke proposed that the formal model Mahler had in mind was Tchaikovsky's *Pathétique*, and the correspondences are indeed clear—big first movements alternating between slow and fast, beginning and ending quietly; the Landlers and Tchaikovsky's gimpy 5/4 waltz; the *Burleske* and Tchaikovsky's brilliant march; the two Adagio finales. History added another parallel in that each symphony was its composer's inadvertent farewell to work and to life. The *Pathétique* was new music when Mahler began his Ninth Symphony, just sixteen years old, and Mahler remembered gratefully Tchaikovsky's admiration of his *Eugene Onegin* performances in Hamburg in 1891.*

As for the first movement, it is surely Mahler's greatest achievement in symphonic composition. Shortly before Mahler was born, Wagner wrote to Mathilde Wesendonck: "I should now like to call my deepest and most subtle art the art of transition, for the whole fabric of my art is based upon such transitions." The composer Richard Swift has pointed out that it was "with a powerful feeling of recognition" that Mahler first read the Wagner-Wesendonck correspondence in 1904, remarking to his wife upon its "transcendent and superhuman" nature. The Ninth's first movement is the high point of Mahler's own practice in the deep and subtle art of transition, of organic expansion, of continuous variation.

In deep quiet, cellos and horn set a rhythmic frame. The notes are oddly, disconcertingly placed in the time flow; Leonard Bernstein suggested that their halting rhythm represents, or perhaps reflects, the irregular pulse of Mahler's own faltering heart. Cellos and horn play the same pitch, A, and it will be more than fifty measures—more than three minutes of playing time—before we meet a bar in which A is not a crucial component, and then it

* Mahler conducted several performances of Tchaikovsky's *Pathétique*, but all in January and March 1910, after the completion of the full draft of the Ninth Symphony and while the orchestration was in progress.


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takes a violent deceptive cadence to wrench the music in another direction. The harp begins a kind of tolling about that low A, while a stopped horn projects another thought, also with A as its point of departure and in a variant of the faltering-pulse rhythm. The accompaniment becomes denser, though it always remains transparent, with each detail highly individual. All this prepares a melody which the second violins build up step by step, full of literal or subtly varied repetitions.

We soon hear that the melody is in fact a duet, for the horn re-emerges with thoughts of its own on the material. Listening still more closely, we can notice that the accompanying figures in the harp, the clarinet, and the elaborately divided lower strings are using the same vocabulary too—the same intervals and the same rhythmic patterns. Do the accompaniments reflect the melody much as good servants take on something of their masters' style, or is the melody—or better, the melodic complex—the expansion of the elements that make up the ever-present, ever-changing background? Before this melody is done growing, the first violins have replaced the horn as the seconds' duet partner, while the clarinet (anticipated by the English horn) and the cellos cross the border, turning from accompanists into singers. In this beginning you have a miraculous example of Mahler's inspired art of transition, so painstakingly worked (as we can tell from the orchestral draft, which has been published in facsimile by Universal Edition, Vienna) and so convincing in its appearance of utter spontaneity and natural growth. The transitions, moreover, exist in two dimensions—horizontal, as the melody proceeds through time from one event to the next, and vertical, in the integration of the melodic strands and their accompaniments.

This long opening melody keep returning, always with new details of shape and texture, and its D major presence is the soil in which the movement is rooted. Another element of which we become intensely aware is the stepwise descent through a third.

Ex. 1



Mahler marks this "*Lebewohl*" ("Farewell") in his sketches, and he is alluding to Beethoven, whose *Farewell* Sonata, Opus 81a, begins with exactly this gesture. Mahler even emulates the way Beethoven makes the phrase overlap with itself to create poignant dissonances.

The most persistent element of contrast comes in the form of an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. In Mahler's harmonic design, the corresponding "opposition" to D major is a pull toward the flat side, sometimes to D minor, more often and more powerfully all the way over to B-flat minor. The "faltering pulse" and the harp tollings persist; dramatic abruptions shatter the long-breathed,

Second Programme

FRIDAY AFTERNOON, OCTOBER 16, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 17, at 8.15 o'clock

Mahler Symphony No. 9

I. Andante comodo.
II. Im Tempo eines Gemächlichen Ländlers.
III. Rondo; Burleske.
IV. Adagio.

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Wagner Overture to "Tannhäuser"

There will be an intermission after the symphony.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Program page from the first Boston Symphony performances—which were also the first United States performances—of Mahler's Ninth Symphony on October 16 and 17, 1931, under the direction of Serge Koussevitzky (BSO Archives)



Perhaps the last photograph of Mahler, taken during his final crossing to Europe from New York in April 1911

seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest tempo so far. The coda is virtually chamber music with simultaneous monologues of all but dissociated instruments—flute, oboe, violin, piccolo, horn, just a few strands of cellos and basses to begin with. The intervals between events become wider—it is as though the music continued, but beyond our hearing—until at last silence wins out over sound. With the completion of this immense and wonderfully poised arch, about one third of the great symphony is done.

The second movement returns us forcefully to earth. Mahler always had a love for the vernacular, and here is one more of his fantastical explorations of dance music. He shows us three kinds: a Landler in C, leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something much quicker and more waltz-like in slightly soured E major (and taken over almost literally by Shostakovich in the scherzo of his Fifth Symphony); and another Landler, this one in F, the slowest of these three musics, gentle, lilting, sentimental. These tunes, tempos, and characters lend themselves to delightful combinations and interchanges. This movement, too, finishes in a disintegrating coda, but the effect here is toward an intriguing mixture of the ghostly and the cute.

Where the second movement was expansive and leisurely, the third, which Mahler styles *Burleske* and which he wants played "very defiantly," is music of violent urgency. The first four measures, which take about three seconds to play, hurl three distinct motifs at us. That sort of concentration is fair warning of what is to follow. Mahler inscribed the autograph "to my brothers in Apollo," connecting this reference to the leader of the muses to the virtuosic display of contrapuntal craft unleashed here. A contrasting Trio brings a march and even some amiability—also, later, a twisted reminiscence of one of the exuberant march tunes in the Third Symphony's first movement. Most surprising, and deeply touching as well, is the trumpet's shining D major transformation of one of the *Burleske*'s

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most jagged themes into a melody of tenderly consoling warmth. It is, however, the fierce music, returning now at still greater speed and in yet more ferocious temper, that brings this movement to its crashing final cadence.

Now Mahler builds an Adagio to balance and, as it were, to complete the first movement. He begins with a great cry of violins, harmonically close to the A minor we have just left, and leading surprisingly into distant D-flat major. In his earlier four-movement symphonies he had ended in the original keys; here, as is more often his preference, he takes the conclusion to another key. In the optimistic No. 5 he goes up half a step from C-sharp to D, but for this wrenching close he goes down by the same interval, from D to D-flat.

With D-flat major clearly established as home, all the strings, who are adjured to play with big tone, sound a richly textured hymn. Their song is interrupted for a moment by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation in the choral style immediately resumes. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high and very low. Between the two extremes there is a great chasm. The two musics alternate, the hymnic song being more intense and urgent at each of its returns. We hear echoes of *Das Lied von der Erde* and phrases from the *Burleske*.

Here, too, disintegration begins. All instruments but the strings fall silent. Cellos sing a phrase which they can scarcely bear to let go. Then, after a great stillness, the music



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seems to draw breath to begin again, even slower than before: *Adagissimo*, slow, and *ppp* to the end, Mahler warns. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their—and our—journey. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the deaths of children that Mahler, to his wife's horror, had written two years before death took his daughter Maria. "*Der Tag ist schön auf jenen Höh'n!*"—the day is so lovely on those heights.



"Might this not," asks Mahler's biographer Michael Kennedy, "be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters…?" More and more, the music recedes, a kind of polyphony to the last, the cellos and second violins gently firm, the first violins and violas softly afloat. Grief gives way to peace, music and silence become one.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST UNITED STATES PERFORMANCES OF MAHLER'S NINTH SYMPHONY—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY PERFORMANCES—*were given by Serge Koussevitzky on October 16 and 17, 1931, Koussevitzky and the BSO also giving the New York premiere the following month, on November 19, 1931, as well as further performances in Boston and New York between 1932 and 1941. (Koussevitzky on two occasions also programmed the final Adagio as an isolated movement: in New York in April 1936, and in Boston in December 1939.) The BSO has also played the Mahler Ninth under Richard Burgin, Rafael Kubelik, Michael Tilson Thomas, Leonard Bernstein, Seiji Ozawa (between 1984 and 2002 in Boston, at Tanglewood, in New York, and on tour in Europe, the most recent occasion being his final Symphony Hall concerts as music director in April 2002), Kent Nagano (deputizing for Ozawa in November/December 1984 due to a death in Ozawa's family), Bernard Haitink, and James Levine. The most recent Tanglewood performance was led by Seiji Ozawa, on July 8, 1989. The most recent subscription performances were James Levine's, in November 2007.*



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Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Other good starting points include Peter Franklin's *The life of Mahler* in the series "Musical lives" (Cambridge University paperback); Paul Banks's Mahler article from the 1980 New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback); Michael Kennedy's *Mahler* in the "Master Musicians" series (Oxford paperback), and Kurt Blaukopf's *Mahler* (Limelight paperback). The Mahler article in the revised Grove (2001) is by Peter Franklin. Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). The Kaplan Foundation's latest publication, published September 2010, is *Mahler's Concerts* by Knud Martner, which offers the first detailed history of Mahler on the podium, including music performed, soloists, concert halls, etc., for each of more than 300 concerts (co-published with Overlook Press). Jonathan Carr's *Mahler* offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). *Mahler Discography*, edited by Péter Fülöp, will still be valuable to anyone interested in Mahler recordings, despite its 1995 publication date (The Kaplan Foundation). Michael Steinberg's program notes on Mahler symphonies 1 through 10 are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Though now more than thirty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking from second-hand shops (Oxford University Press). Additional information on Mahler can be found as part of the BSO's "Classical Companion" feature at bso.org.

Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes three English-language volumes—*Vienna: The Years of Challenge, 1897-1904*; *Vienna: Triumph and Disillusion, 1904-1907*; and (the most recent volume, covering his final years) *Gustav Mahler: A New Life Cut Short, 1907-1911* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Additions to the Mahler bibliography in recent years include *The Cambridge Companion to Mahler*, edited by Jeffrey Barham (Cambridge University


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paperback); *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher); and Stuart Feder's *Gustav Mahler: A Life in Crisis*, a psychoanalytic view of the composer's life (Yale University Press). *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of his major pieces, including a chapter by Stephen E. Hefling on the Symphony No. 9 (Oxford). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux).

James Levine recorded Mahler's Symphony No. 9 in 1979 with the Philadelphia Orchestra (RCA, not currently listed); of more recent vintage is his 1998 concert performance with the Munich Philharmonic (Oehms). The Boston Symphony Orchestra recorded the Ninth live in 1989 with Seiji Ozawa conducting as part of their Mahler cycle for Philips (the Ninth, along with the Ozawa/BSO First, Fifth, and Seventh symphonies from that cycle, has recently been made available again as an iTunes download). Other noteworthy recordings of Mahler's Ninth (listed alphabetically by conductor) include Leonard Bernstein's first with the New York Philharmonic (Sony Classical) and later with the Concertgebouw Orchestra of Amsterdam (Deutsche Grammophon), Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Alan Gilbert's with the Royal Stockholm Philharmonic (BIS), Carlo Maria Giulini's with the Chicago Symphony Orchestra (Deutsche Grammophon), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Jascha Horenstein's with the London Symphony Orchestra (a 1966 concert performance on BBC Legends), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Sir Simon Rattle's with the Berlin Philharmonic (EMI), Georg Solti's with the Chicago Symphony (Decca), Michael Tilson Thomas's live with the San Francisco Symphony Orchestra (San Francisco Symphony), and Benjamin Zander's with the Philharmonia Orchestra (Telarc). The historically minded need also to know about Bruno Walter's 1938 concert performance with the Vienna Philharmonic (EMI "Great Recordings of the Century," Dutton Laboratories, and other labels). A CD reissue of Walter's 1961 commercial recording of the Mahler Ninth with the Columbia Symphony Orchestra included as a bonus some rehearsal segments and a discussion with the conductor that filled out Columbia's original LP issue (Sony).

Marc Mandel

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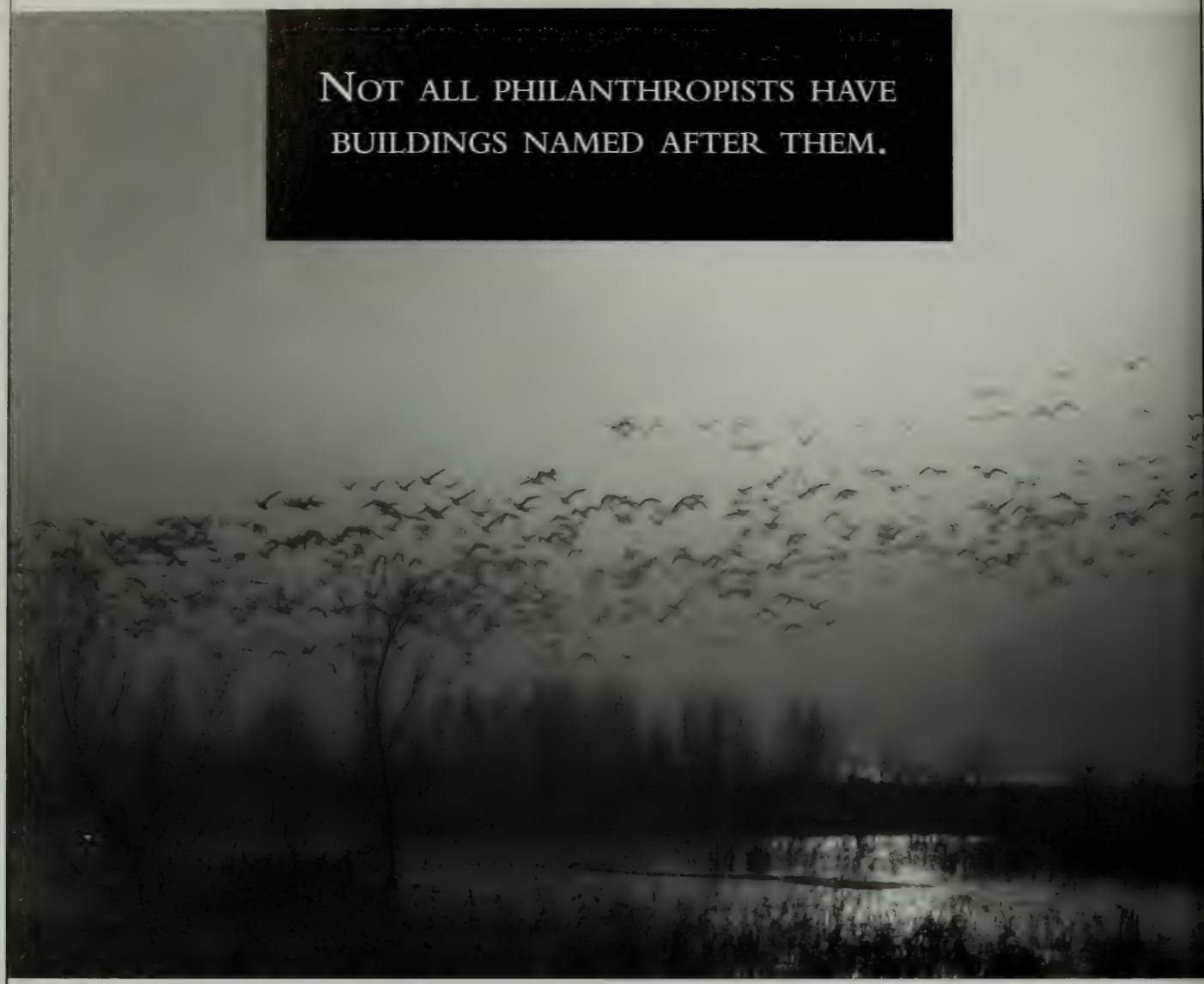
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Next Program...

Thursday, March 3, at 8
Friday, March 4, at 1:30
Saturday, March 5, at 8
Tuesday, March 8, at 8

JAMES LEVINE conducting

MOZART — RONDO IN C FOR VIOLIN AND ORCHESTRA, K.373

CHRISTIAN TETZLAFF

BIRTWISTLE — VIOLIN CONCERTO (WORLD PREMIERE; BSO COMMISSION)

MR. TETZLAFF

{ I N T E R M I S S I O N }

BARTÓK — VIOLIN CONCERTO NO. 2

Allegro non troppo
Andante tranquillo
Allegro molto

MR. TETZLAFF

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

Next week, Music Director James Levine and the Boston Symphony Orchestra continue the strong collaborative partnership they have developed in recent years with the versatile German violinist Christian Tetzlaff. Mr. Tetzlaff is soloist in all three works on the program, including the world premiere of Harrison Birtwistle's new Violin Concerto, a BSO commission. One of Britain's most unique and prominent composers, Birtwistle has been involved with opera and the theater since establishing his reputation in the 1960s. His brilliant new single-movement work parallels Greek drama, with the soloist as protagonist and the orchestra as chorus. In addition, Mr. Tetzlaff performs Mozart's charming Rondo in C from 1781, and Bartók's scintillating Violin Concerto No. 2 of 1937-38, a work influenced by the folk music of Central Europe and marked by the kaleidoscopic range of moods and language that characterizes Bartók's music in general.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'B' March 3, 8-9:55
Friday 'A' March 4, 1:30-3:25
Saturday 'A' March 5, 8-9:55
Tuesday 'C' March 8, 8-9:55

JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin

MOZART	Rondo in C for violin and orchestra, K.373
BIRTWISTLE	Violin Concerto (world premiere; BSO commission)
BARTÓK	Violin Concerto No. 2

Thursday, March 10, 10:30am (Open Rehearsal)
Thursday 'A' March 10, 8-10:25
Friday Evening March 11, 8-10:25
Saturday 'B' March 12, 8-10:25

JAMES LEVINE, conductor
MAURIZIO POLLINI, piano

SCHOENBERG	Variations for Orchestra
MOZART	Piano Concerto No. 23 in A, K.488
SCHOENBERG	Piano Concerto
MOZART	Symphony No. 41, *Jupiter*

UnderScore Friday 3 March 25, 7-9:25
(includes commentary by the conductor)
Saturday 'A' March 26, 8-10:05

THOMAS ADÈS, conductor
ANTHONY MARWOOD, violin
HILA PLITMANN, soprano (Ariel)
KATE ROYAL, soprano (Miranda)
TOBY SPENCE, tenor (Ferdinand)
CHRISTOPHER MALTMAN, baritone (Prospero)

TCHAIKOVSKY	*The Tempest*, Symphonic fantasia
ADÈS	Violin Concerto, *Concentric Paths*
SIBELIUS	Prelude and Suite No. 1 from *The Tempest*
ADÈS	Scenes from *The Tempest*

Thursday 'C' March 31, 8-10:05
Friday 'B' April 1, 1:30-3:35
Saturday 'B' April 2, 8-10:05

JOHN NELSON, conductor
EVGENY KISSIN, piano

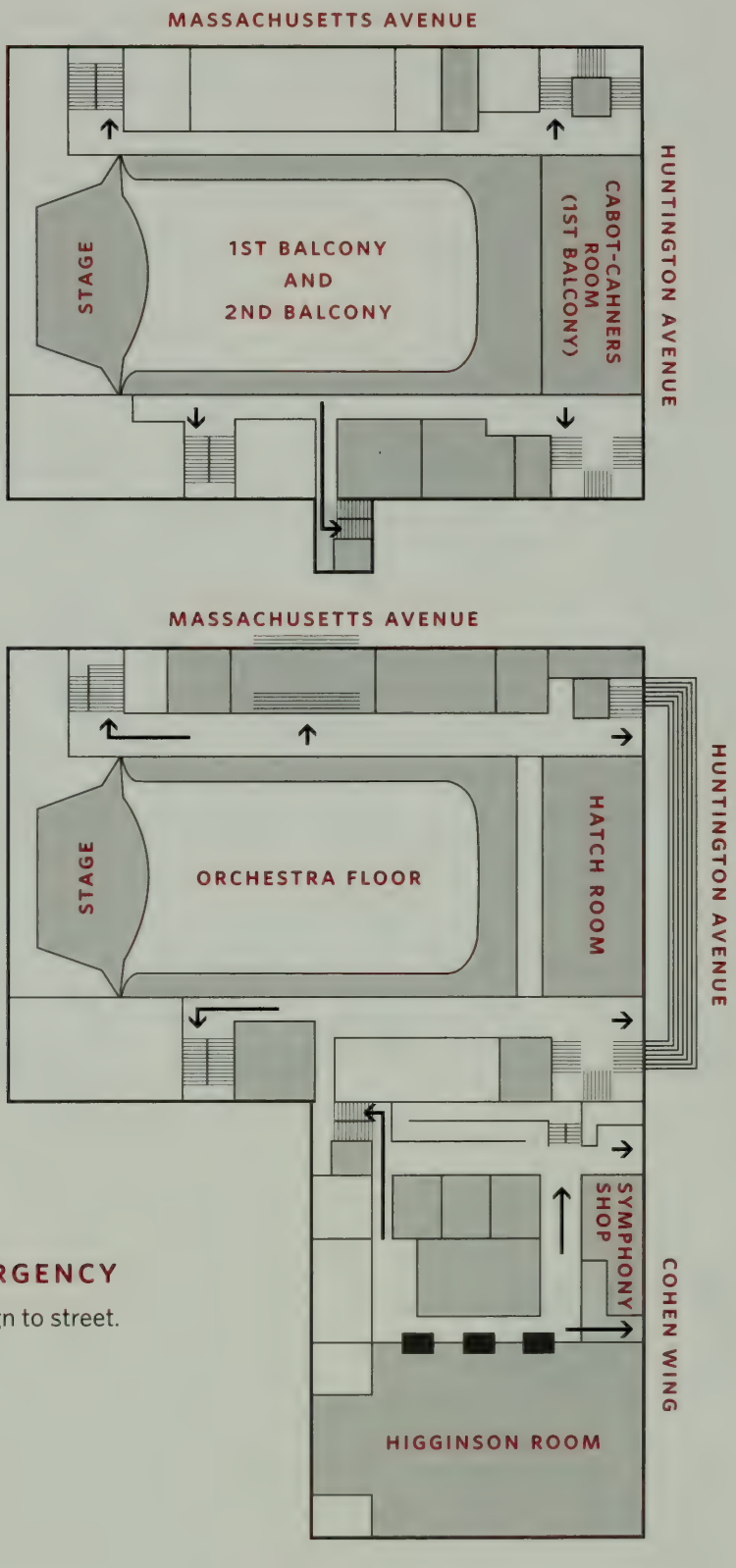
LISZT	*Mephisto* Waltz No. 1, for orchestra
CHOPIN	Piano Concerto No. 1
LISZT	*Orpheus*
GRIEG	Piano Concerto

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

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Friday, February 18, at 2:30

COMMUNITY CONCERT VI
Sunday, February 27, at 3, at St. Paul AME Church, Cambridge

The free Community Concerts are made possible by a generous grant from the Lowell Institute.

"CLASSICAL TANGENT"
BONNIE BEWICK, violin
JULIANNE LEE, violin
SHEILA FALLS, violin
MICKEY KATZ, cello
BENJAMIN LEVY, bass
DAN BAUCH, percussion
KEN BEWICK, guitar
JOHN McGANN, mandolin

TRAD.	*Blackberry Blossom*
K. BEWICK/B. BEWICK	*Consider the Source*
MARK O'CONNOR	*Limerock* for violin and cello
BOTTESINI/arr. B. BEWICK	Tarantella for double bass and quartet
KERN/McGANN	*Yesterdays*

TWO RAGS, arranged by DAN BAUCH for quartet and xylophone

GEORGE HAMILTON GREEN	*Triplets*
HARRY BREUER	*Back Talk*
FALLS/arr. McGANN	*Queen Maeve's Slumber*
TRAD./arr. B. BEWICK	*Oh, Shenandoah*
OLEG PONOMAREV/arr. B. BEWICK	*Turka*

Additional support for the February 27 concert is provided by the Biogen Idec Foundation.

INTRODUCTION

What are we doing here? What's a nice group of well-trained classical musicians doing playing this kind of music when there is so much Beethoven, Mozart, and Schubert out there? Shouldn't we just stick to what we've spent years mastering, both when we're performing in the Boston Symphony Orchestra and in our outside endeavors?

Classical music will endure forever, and we're always honored to be able to perform music by such masters as Beethoven, Mozart, Schubert, Brahms, not to mention Berlioz, Bartók, Sibelius, Tchaikovsky, Stravinsky, and scores of others. But while the music we usually play is art at its finest, the music we play for you here today is entertainment, for the sheer joy of it. With our extracurricular musical time, we have chosen to join the thousands of farmers, miners, millers, welders, cooks, lovers, and just plain folks who have been celebrating life's joys and sorrows through different kinds of music for centuries. It wasn't ever about money, and I don't think many of the musicians we are emulating ever played an Amati or a Galliano or any other fine Italian violin. Here, skill takes a back seat to enthusiasm, and fun is what it's all about. These finely honed artists have dared to step out of their perfectionist roles and crank out some tunes. Please clap and shout as the mood moves you!

THE MUSICIANS

A member of the Boston Symphony Orchestra since 1987, **Bonnie Bewick** studied violin with Paul Makanowitzky and Ruggiero Ricci at the University of Michigan in Ann Arbor, and with David Cerone and Aaron Rosand at the Curtis Institute of Music, where she received her bachelor's degree in music in 1986. Prior to joining the Boston Symphony, she won a position with the Columbus Symphony and participated in summer music festivals at Interlochen, Spoleto, the Colorado Philharmonic, and the Grand Tetons. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops under John Williams and Keith Lockhart as well as the New England Philharmonic and Cape Ann Symphony in New England. Though trained as a classical violinist, bringing the many forms of traditional and folk music to classical audiences has become her passion. Her newest venture, the group Classical Tangent, made up of BSO members and friends, has been enthusiastically received in concerts at Symphony Hall, around Boston, and in the Berkshires. Ms. Bewick also plays folk music with the group Childsplay, conducts orchestra audition seminars all over the country, teaches privately, and is on the faculty of The Boston Conservatory. She is married to Michael Brown, and they have two boys, Andrew and Kevin.

A member of the Boston Symphony Orchestra since 2007, **Julianne Lee** recently received the Presser Music Award. She made her solo debut at age seven with the Lake Placid Symphonietta and has also appeared as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations include concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. Ms. Lee has participated at the Marlboro Music Festival and Santa Fe Chamber Music Festival and toured Europe with the Australian Chamber Orchestra as guest principal violist. She holds a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, where she studied with Victor Danchenko, Joseph Silverstein and Joseph DePasquale. She received her master's degree from the New England Conservatory of Music, working with Donald Weilerstein and Kim Kashkashian.

A native of Greenville, Rhode Island, **Sheila Falls** won the All-Ireland Fiddle Championship at age fifteen and is a three-time North American Champion. She holds a bachelor's degree from the New England Conservatory of Music; while there, she was

awarded a Tanglewood Music Center fellowship. Active as both a performer and recording artist, she has recorded for the television special "Tommy Makem's Ireland" and is a member of the fiddle-based band Childsplay. She can be heard on three of the band's CDs, including the most recent, "Waiting For The Dawn," which features one of her own compositions. She is also a member of Classical Tangent, a Boston Symphony-based group that performs in a variety of genres. Sheila Falls is on the music faculty at Wheaton College and is director of the World Music Ensemble. Her newly released debut solo CD is entitled "All In The Timing." To learn more, visit sheilafalls.com.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Boston Symphony Orchestra double bassist **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has had chamber music collaborations with soprano Dawn Upshaw, the Borromeo String Quartet, the Hawthorne String Quartet, New England Conservatory's First Monday Series, Boston Musica Viva, and Collage New Music. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory and winner of the George Whitefield Chadwick Medal, he joined the bass section of the Boston Symphony Orchestra at the start of the 2003 Tanglewood season and was appointed third chair of the orchestra's bass section at the start of the 2007-2008 season. Mr. Levy is also on the board of directors of Music for Autism, a non-profit organization committed to raising public awareness and improving the quality of life of individuals with autism and their families through music. In 2004 Mr. Levy joined the faculty of The Boston Conservatory, where he is currently the head of the school's double bass program. He is also a member of the faculty at Boston University's School of Music. His teachers included David Potter, Todd Seeber, Timothy Pitts, Paul Ellison, and Stuart Sankey.

Percussionist **Daniel Bauch** joined the Boston Symphony Orchestra in fall 2009, having held the position of assistant principal timpanist and percussionist with the Detroit

Symphony for three years. He began playing percussion at age seven and during high school studied with the BSO's Timothy Genis and Will Hudgins. Mr. Bauch earned a bachelor's degree from the Juilliard School in 2002 under the tutelage of Daniel Druckman. While in New York he performed in concert with pianist Maurizio Pollini as part of a Carnegie Hall Perspectives Series, premiered a new work by Osvaldo Golijov with Dawn Upshaw and the Orpheus Chamber Orchestra in Carnegie Hall, and recorded a CD with the New York New Music Ensemble released on Albany Records. Mr. Bauch earned a master's degree from Boston University, studying with Timothy Genis, and following graduation was offered a position on the faculty at BU, where he remained for two years. In Boston he has performed frequently with local contemporary music ensembles and appeared as a soloist with the Alea III ensemble. He has been a guest performer with the New York Philharmonic, Boston Symphony, Boston Symphony Chamber Players, Boston Ballet, Marlboro Festival Orchestra, Hartford Symphony, Springfield Symphony, and the Orpheus Chamber Orchestra. He is also a founding member of New Music Detroit, a contemporary chamber group made up of Detroit Symphony players. He has attended the Music Academy of the West festival in Santa Barbara and was a Tanglewood Music Center Percussion Fellow in 2001 and 2002. Mr. Bauch has presented master classes both in the United States and abroad, and currently serves during the summer as the percussion faculty member for the Young Artist Orchestra for the Boston University Tanglewood Institute.

Ken Bewick is a guitarist, recording artist, and songwriter based in California. He has been writing, playing, and performing for more than twenty-five years. Along with guitar and voice, he also plays trumpet, bass, drums, and percussion. He has played and performed on his own and as support for many artists, including T-Bone Burnett, Cowboy Junkies, Seals and Crofts, Sam Phillips, Hot Tuna, and Leon Russell. Ken is primarily a folk and rock stylist; his interest in music spans all genres and eras. For the past fifteen years he has been working with the band Mudfrog in Santa Cruz; Mudfrog has released five albums on its own label and has played hundreds of performances locally and nationally. Ken has also scored and produced music for live dance ensemble, film, and commercial audio projects. His third full-length album with the Seattle-based band Bottle of Sound has just been released; all of them are available on his website, bottleofsound.com. Ken is thrilled to be performing again with his sister, Bonnie Bewick. Their diverse styles of playing have melded happily in Irish and Celtic folk music. In this realm, they have performed together in California, Washington State, and Massachusetts. Ken lives in Santa Cruz with his wife Cynthia and their daughter Elena.

John McGann is a multi-instrumentalist specializing in mandolin family instruments, electric and acoustic guitar, steel guitar, and dobro. An associate professor in the string department of Berklee College of Music, Mr. McGann is a professional composer, arranger, performer, recording artist, producer, and educator who works in a variety of idioms, including jazz, bluegrass, American traditional music, rock and roll, and traditional Irish dance music. He has recorded for Green Linnet, Rounder, Sony Japan, Flying Fish, Narada, East Side Digital, and various independent labels. International concert tours have taken him to France, Sweden, Denmark, Finland, Switzerland, Slovakia, Japan, and Singapore. Mr. McGann has created orchestrations and arrangements for the Boston Pops and the New Philharmonia Orchestra; recent performances have included the Utah Symphony Orchestra Pops, performing his own orchestrations with The Wayfaring Strangers. Mr. McGann is also active as a columnist and is published by international music publisher Mel Bay; his book *Theory In Action: Developing Melodic Variations on Traditional American Fiddle Tunes* has been published in separate guitar and mandolin editions. For more information, please visit JohnMcGann.com.



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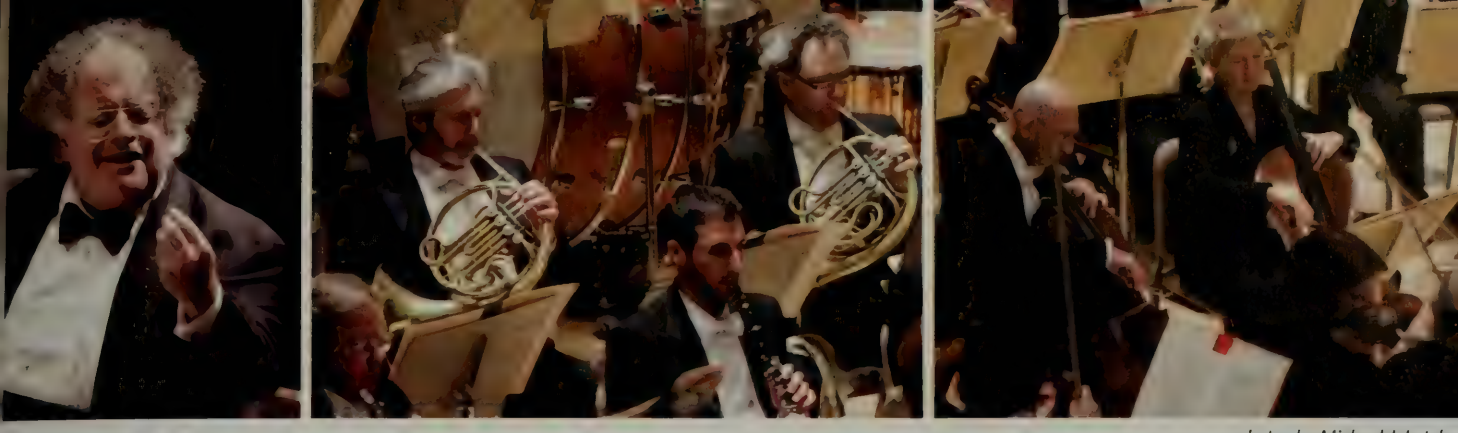
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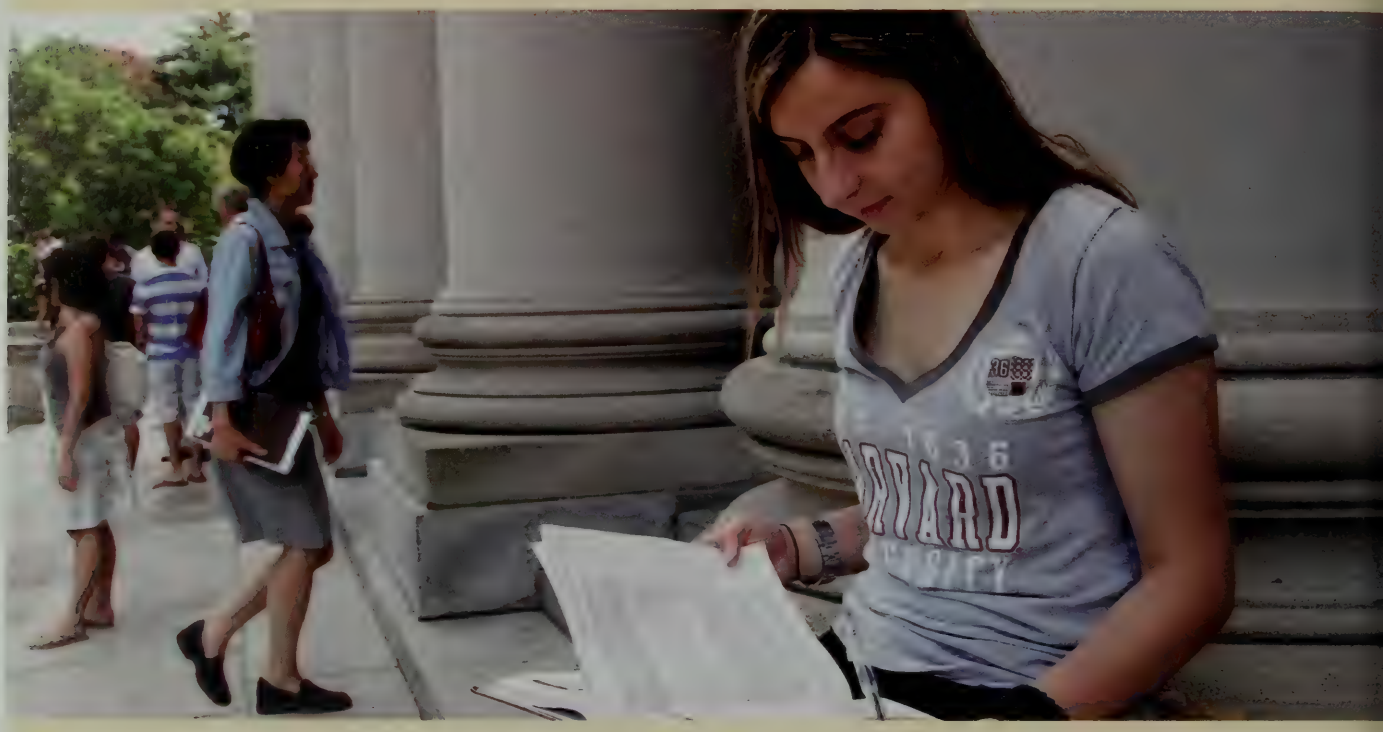
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BSO News

Historic Telecasts of Charles Munch and the BSO Released on DVD This Month

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—released this month, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from Act III of *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus excerpts from *The Creatures of Prometheus*), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs were released on February 22, 2011, and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

March 2011 Carnegie Hall Concerts Mark BSO's 125th Consecutive Season Performing in New York

After founding the Boston Symphony Orchestra in 1881, Major Henry Lee Higginson invested heavily to assure nationwide success; by the end of first conductor Georg Henschel's term in the spring of 1884, the BSO had given four dozen concerts outside the Boston city limits. When Wilhelm Gericke became conductor in the fall of that year, a successful concert in New York was the goal, though he postponed the debut appearance at least once. When the orchestra finally did appear at New York's Steinway Hall on February 14, 1887 (Carnegie Hall did not open until 1891)—with a program of Weber's *Oberon* Overture, Beethoven's Violin Concerto with then concertmaster Franz Kneisel, Handel's Largo, and Beethoven's Fifth Symphony—the response was as positive as Higginson could have wished. As the esteemed New York critic W.J. Henderson recalled years later: "When the visitors had finished the Weber number we knew they were an orchestra. The audience

applauded frenetically; some musicians (not orchestral) stood up and cheered...." And as Gericke himself wrote after the event: "New Yorkers did not expect to hear such good orchestra-playing from the Bostonians, and the Bostonians did not expect to get such success in New York."

By the time Arthur Nikisch concluded his term in 1893, the BSO had established a tradition of five visits of two different programs each, so New Yorkers could enjoy ten different concerts annually from the Boston Symphony (almost as many concerts as the New York Philharmonic played in its own 1892-93 home season)—this in addition to the twenty-four subscription programs the BSO gave here in Boston. Such a tradition continued for 70 years, increasing during Erich Leinsdorf's tenure to fifteen New York concerts, though the number decreased after that. By now, the Boston Symphony Orchestra has played more than 1,150 concerts in New York, a tally most likely unrivaled by any other visiting orchestra anywhere. This month's BSO appearances at Carnegie Hall on March 15, 16, and 17—during which Maestro Levine, the orchestra, Christian Tetzlaff, and Maurizio Pollini repeat, on successive nights, the three programs currently being played over three weeks here at Symphony Hall—mark the BSO's 125th consecutive year of appearances in New York.

"BSO 101: Are You Listening," Session 4—Wednesday, March 30, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for this season's final session of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, March 30, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The March 30 session will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel (with some reference also to the matter of illustrative music, the subject planned originally for the January 12 session ultimately cancelled due to snow). Admission is free, but please e-mail customerservice@bso.org to reserve your place if you plan to attend.

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Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (remaining concert 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Mozart, Birtwistle, and Bartók (March 3-8). In the weeks ahead, Joseph Auner of Tufts University discusses Mozart and Schoenberg (March 10-12) and Robert Kirzinger discusses Thoms Adès, Tchaikovsky, and Sibelius (March 26 only).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

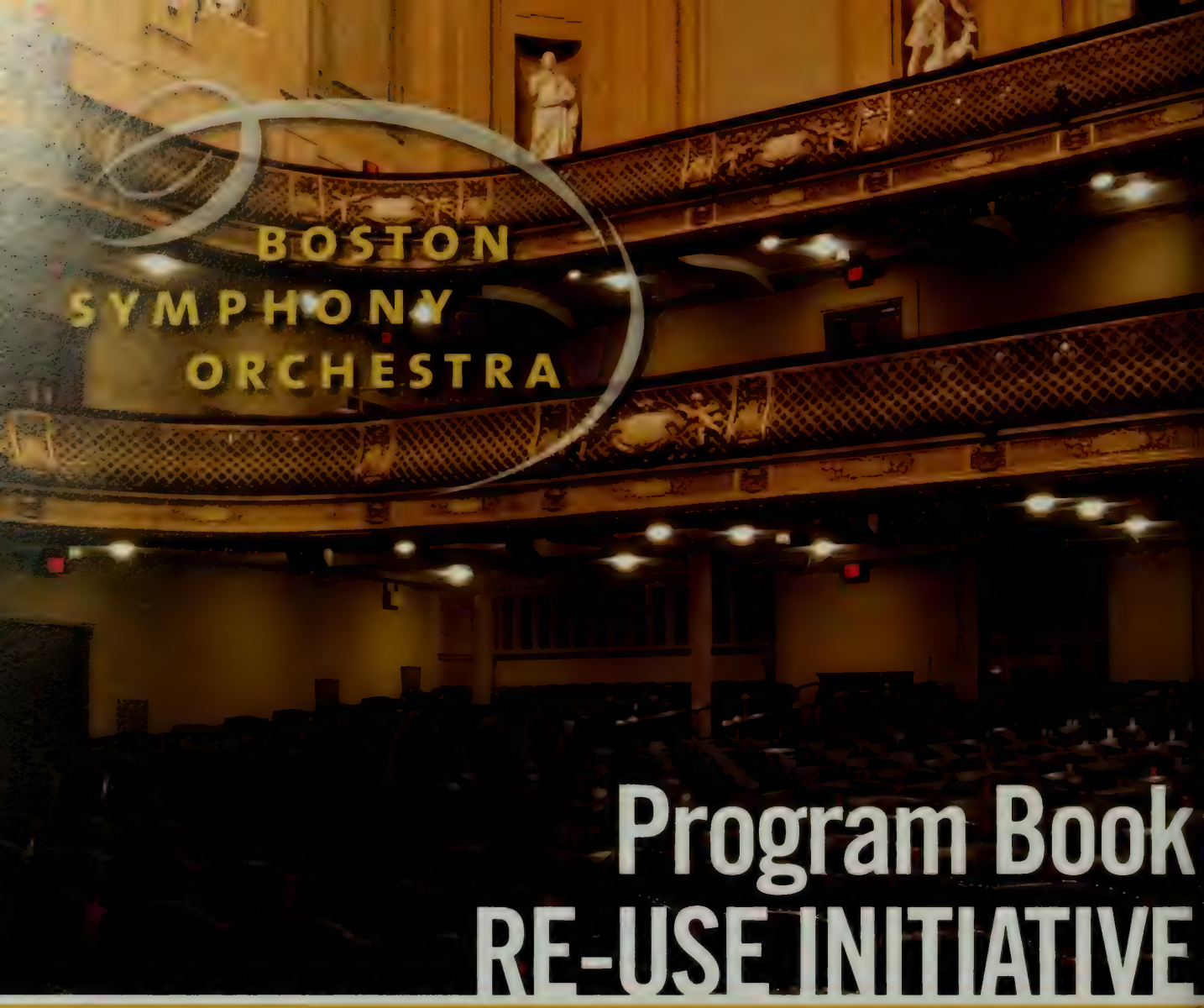
The Stephen and Dorothy Weber Concert, Saturday, March 5, 2011

The BSO performance on Saturday evening is supported by a generous gift from Great Benefactors Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are longtime Saturday-evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the orchestra. "The BSO has become such an important part of our lives, both on a personal level in the joy we get from attending performances and in its role in making Boston such a great city," said Steve and Dottie. "We have been fortunate to have enjoyed the Symphony for so many years; we feel that we have a responsibility to support the orchestra so future generations will experience the extraordinary legacy of musical excellence from which we have benefited."

Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, retired in 2005 as Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education. The Webers have been supporters of the BSO since 1979. Steve and Dottie's love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed artist-in-residence position at the Tanglewood Music Center. They have also endowed the Stephen and Dorothy Weber Chair, currently held by BSO cellist Mickey Katz, and made a generous gift to support the Artistic Initiative, as well as the BSO's current Comprehensive Campaign.

In addition to their financial support of the BSO, Steve and Dottie have also given generously of their time. Elected a Trustee in 2002, Steve was elected a vice-chairman of the Board of Trustees in 2010. He had previously served as an Overseer since 1997. Steve and Dottie are currently BSO Annual Fund Committee members, and previously co-chaired the Benefactor Committee for Opening Night at Pops in 1999 and 2000. Steve serves on the Executive Committee, the Campaign Steering Committee, the Overseer Nominating Committee, and the Leadership Gifts Committee, which he co-chairs.

The Boston Symphony Orchestra extends heartfelt thanks to Steve and Dottie Weber for their generosity and commitment to continuing the Symphony's rich musical tradition.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO more green!

PHOTOGRAPHY: PETER VANDERWARKER

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

BSO Members in Concert

BSO violinist Wendy Putnam, who founded the Concord Chamber Music Society, is featured with the Amerigo String Trio on Sunday, March 13, at 3 p.m. at the Concord Academy Performing Arts Center, 16 Main Street, Concord. The program includes Kodály's Intermezzo for String Trio, Ernö Dohnányi's Serenade in C, Opus 10, for violin, viola, and piano, and Dvořák's String Quartet No. 12 in F, Opus 96, *American*. Tickets are $42 and $33 (discounts for seniors and students). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

BSO assistant principal bass Lawrence Wolfe, who also serves as music advisor for the James Library Center for the Arts in Norwell, is joining forces with Winsor Music, led by oboist Peggy Pearson, for two concerts. The program—Beethoven's Septet in E-flat, Opus 20; Boccherini's Quintet for oboe and strings, Opus 39; the world premiere of Kay Rhie's Quartet for oboe, a Winsor Music commission; and Jacob Druckman's *Valentine* for solo double bass—will be presented at the James Library in Norwell on Friday, March 25, at 7:30 p.m. and as part of the Winsor Music Chamber Series at St. Paul's Church, 15 St. Paul Street, Brookline, on Sunday, March 27, at 7 p.m. Tickets for the Norwell performance, which also includes a post-concert reception, are $40 ($75 for two); for further information, visit www.jameslibrary.org or call (781) 659-7100. Tickets for the Brookline performance, which includes a pre-concert talk by Kay Rhie, are $20, with discounts for seniors and students; for further information, visit www.winsormusic.org or call (781) 863-2861

Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

Welcome Home!

Bob and Carol Henderson, Fox Hill Village residents



No matter how long their absence, each time the Hendersons return home from their world travels or visiting their homes in New Hampshire and Florida, they feel truly welcomed by the friendly residents and loyal staff of Fox Hill Village. Bob, the former CEO of ITEK, and Carol, mother of four sons, appreciate the availability of onsite cultural activities like college courses, movies, lectures, and concerts, the convenient fitness center, and dependable security that means worry-free travel. Passionate supporters of the arts, Bob is an Honorary Trustee and former Chairman of the Board of the MFA and Carol is a Life Trustee of the New England Conservatory and an Overseer of the BSO. Both love living so close to Boston making it a breeze to attend functions in the city yet leave time to cheer at their grandsons' football games in Dedham on the same day!

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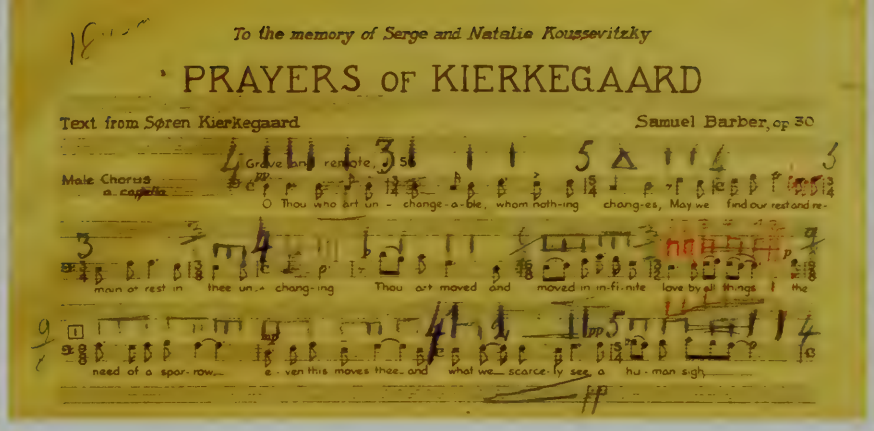
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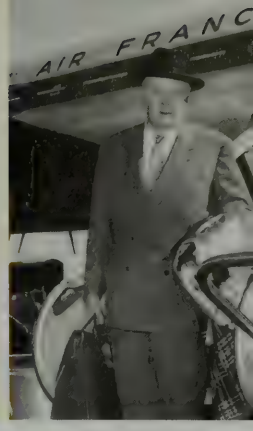
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

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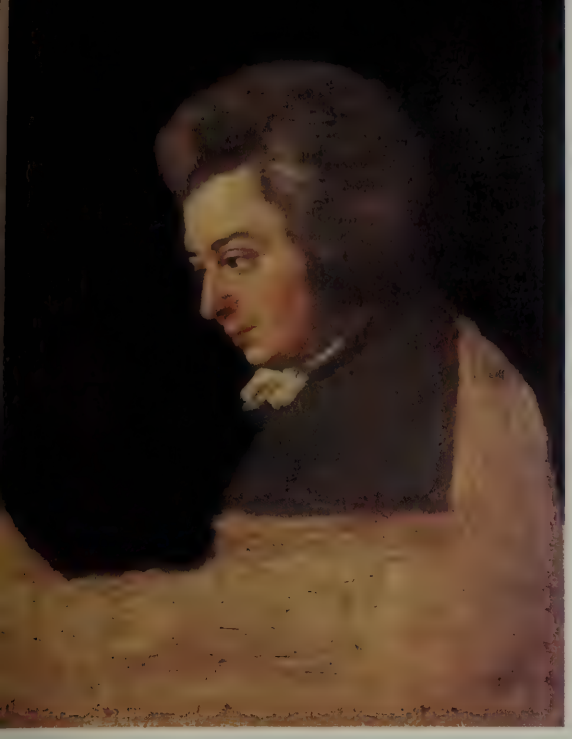
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Balancing Tradition and Innovation: Mozart and the Evolution of Musical Genius

by Jan Swafford

The Boston Symphony Orchestra performs Mozart's Piano Concerto No. 23 in A, K.488, with soloist Maurizio Pollini, and his Symphony No. 41, "Jupiter," with James Levine conducting, on March 10 -11-12, 2011. Sir Colin Davis conducts the orchestra in Mozart's Symphony No. 32 and Clarinet Concerto, with BSO principal William R. Hudgins, on April 7-8-9-12, 2011.

The story of Mozart the incomparable prodigy and divine child, writing his first symphonies at eight and his first opera at twelve, is the stuff of legend. It's worth remembering, however, that legends never get things quite right. Take, for example, the prodigy part of the story. At least two later geniuses, Schubert and Mendelssohn, wrote more important and original work in their teens than Mozart did. And while the legend is true that Mozart could compose a piece in his head and write it out as if he were copying, it's also true that he painstakingly sketched and revised his more ambitious works.

Moreover, Mozart confutes the romantic/modernist myth that all great artists are rebels and revolutionaries. Among Bach, Mozart, and Beethoven, the three arguably supreme masters of Western classical music, only Beethoven is in the vicinity of a revolutionary—and even he never truly departed from his foundation in the past (above all in Haydn and Mozart). Bach was considered old-fashioned in his time. Mozart was thoroughly a composer *of* his time: he wrote in familiar genres, styles, and forms, but wielded them with incomparably greater inspiration and sophistication than most of his contemporaries. Mozart chalked up his share of innovations, but mostly they amount to making a familiar thing richer, more intense, more beautiful, nearer to perfection. One critic's charge of "too many

Unfinished portrait of Mozart (1782/83) by his brother-in-law Joseph Lange

notes" was a testament to the fertility of his imagination in every moment of a work, which many of his contemporaries found too much to cope with.

For another rebuttal to his legend: Mozart studied his craft intensively, evolved and grew throughout his career, and wrote most of his greatest music in the last years of his life. Four Mozart concertos and two symphonies that figure in recent and upcoming BSO programs add up to a survey of that development.

The concertos of this half-season stretch from the perennially popular Violin Concerto in D, K.218, written when Mozart was nineteen, to the sublime Clarinet Concerto, K.622, completed two months before he died. These pieces played a part in the evolution of their genre. The modern idea of an instrumental concerto appeared in the late seventeenth century, in the middle of the Baroque period. In its form, the Baroque version was a simple matter: the larger group plays an introduction, and there follows an alternation of solo sections (with one or more soloists) and *tutti* sections. In the later eighteenth century, however—the early to middle Classical period—came a development that affected nearly every kind of music: the advent of the complex formal model later dubbed "sonata form."

In its simplest outline, sonata form is a pattern for instrumental pieces that consists of three sections: an *exposition* where two or more contrasting themes are presented, the central issue being a modulation away from the home key (with this section usually repeated); a *development* involving a free, quasi-improvisatory treatment of the themes in a variety



of keys; and finally a *recapitulation* that returns to the exposition's material, now resolved into the home key.

A key goal of this new Classical formal model was to get into a movement a new intensity of musical and emotional contrast. The idea turned out to be so productive that it changed Western music. First, sonata form expedited the process of making instrumental music for the first time as or more important than vocal. Now instrumental music could evoke the passion and drama of an opera or a novel. Meanwhile, sonata form became so ingrained in composers that it virtually invaded other forms. The old layout called "rondo" was refashioned into "sonata-rondo"; operatic numbers and overtures began to take on sonata lineaments; and not least, sonata form invaded the Baroque concerto model of a simple alternation of solo and *tutti*.

The latter collusion was a tricky one, because the simpler Baroque and more complex Classical forms were not always easily reconciled. In the case of a Classical-period concerto, the problem arises from the outset: the orchestra leads off with an introduction as in the Baroque concerto, and presents most of the important material for the movement. In practice, the orchestral *tutti* functions as the first sonata-form exposition. Then the soloist arrives and the music continues as an alternation of solo and *tutti* forming a second exposition, followed by development and recapitulation. However, if the soloist is the star of the show, a dramatic and dynamic leader, how can he or she merely follow the lead of the orchestra, rehashing the orchestra's themes? It is this dilemma that makes so many concertos of the late seventeenth century, including Haydn's and some of Mozart's early ones, a touch tame and static.

As he did in all genres, Mozart took over more or less at face value the concerto model he inherited, then began to improve on it. At the same time, he conformed to the essential function of a concerto, which was to show off the virtuosity and personality of the soloist—who much of the time was also the composer. (Mozart was a great keyboard performer and an able violinist and violist.) In other words, composers in those days, including Mozart, wrote concertos as vehicles for themselves, or for the virtuoso who commissioned a given piece.

Yet Mozart hardly viewed concertos as simply an excuse to show off. He took the genre seriously and lavished his full brilliance on it. In his output there are at least as many powerful and ambitious concertos as symphonies. Much of that attention shows in the endless variety of personalities in the concertos, in the variety of ways he shaped the soloist's conversation with the orchestra. The D major violin concerto he wrote in his teens sticks to the older pattern: the orchestral exposition begins with a military tattoo conventional for the genre in those days, then presents two lilting themes; in the second exposition the soloist repeats the themes and adds virtuoso passages. The tone is light and charming, with nothing too weighty, the intention mainly to please.

The two well-known piano concertos on this year's BSO schedule, No. 21 in C, K.467, and No. 23 in A, K.488, show Mozart in his full maturity, writing incomparable concertos one after another. In the C major he starts with the familiar military flourishes, but now he is

more lavish with material. Likewise the scoring is more elaborate than in many other concertos of the time, especially in the wind parts. The piano enters on a variation of the opening theme, like an improvisation, which turns into a new continuation. The soloist goes on to unveil a bit of a brooding side distinct from the generally cheery orchestral material. In other Mozart concertos the solo may enter with a distinctive new theme. Overall, the conversation between solo and orchestra has become richer and more fluid, the soloist more of an individual.

As can also be heard in the works scheduled by the BSO, Mozart also makes a distinction between the style of works featuring violin, clarinet, and piano, the music in each case rising from the color and character of the leading instrument. In any case, he presents a variety of approaches to the solo-entrance issue and to the solo's interaction with the orchestra. As an example, the tone of the A major piano concerto is gentle and lyrical and the conversation egalitarian; the soloist echoes the orchestra's themes and adds gentle garlands of scales. For a slow movement there is an achingly poignant *siciliano* in 6/8, led off by the soloist alone. The valedictory Clarinet Concerto (also in A), written in 1791 specifically for the great Austrian clarinetist Anton Stadler, has some of the simple but profound, magical atmosphere of *The Magic Flute*, written just after. Here the music revels in "clarinet-ness," from the dark and luscious low register to the lyrical, flutelike high register, as well as the variety of articulations the instrument commands, from long legatos to incisive staccatos.

The two symphonies scheduled for March and April show the same kind of evolution within a genre, from Mozart's middle-period approach to the symphony as, in weight and seriousness, somewhere between a divertimento and a sacred choral work, to his

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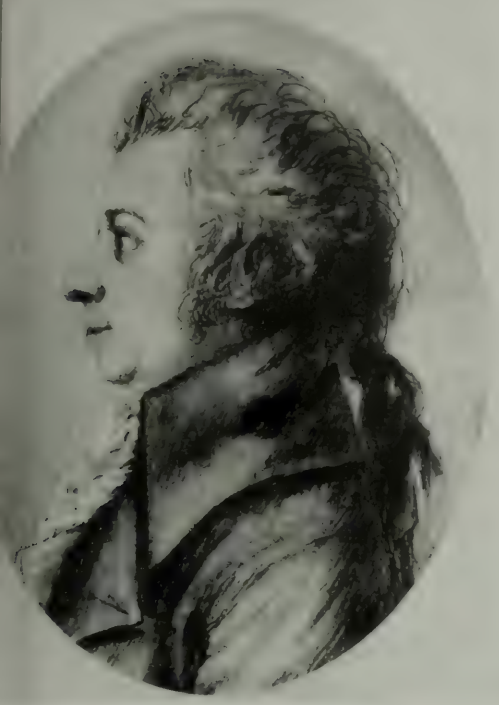
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BSO CLASSICS



Silverpoint drawing of Mozart by Doris Stock, 1789

last symphony, No. 41, the *Jupiter*, a massive four-movement piece that left the symphony roughly where Beethoven picked it up.

Written in his hometown of Salzburg in 1779, the eight-minute Symphony No. 32 in G, K.318, has a continuous three-part form resembling an opera overture. An aptly-titled Allegro spiritoso movement is laid out like the exposition and development of a sonata-form piece. This is interrupted by a short Andante, after which comes a return to fast tempo by way of a varied recapitulation of the opening movement.

Completed in August 1788, the Symphony No. 41 was dubbed the *Jupiter* for its grand, magisterial quality—utterly different from the dark and driven G minor symphony that was completed less than three weeks earlier. The soaring opening of the *Jupiter* recalls the Mozartian comic-opera voice that can enfold seriousness and sorrow. The aria-like second movement has a certain mournful undertone despite its key of F major. After a bustling Menuetto, the finale presents a chain of contrasting themes ranging in character from the flowing opening idea to more dancing ones. In the famous coda of the finale, five of those themes are stacked up in a dazzling display of counterpoint that rings with Mozart's mid-career discovery of J.S. Bach.

In sum, even just this handful of symphonies and concertos tracks Mozart's evolution from convention to innovation-within-convention, from youthful prodigy to the mature master who learned and grew steadily to the day of his death, when he was in the middle of composing the *Requiem* that might have been his crowning work

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011 Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.



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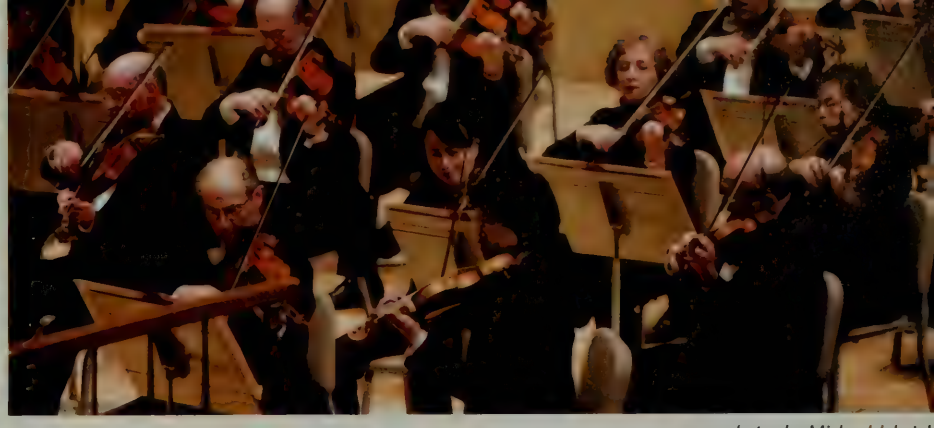
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Saturday, March 5, 8pm
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Please note that these concerts will be conducted by BSO Assistant Conductor Marcelo Lehninger substituting for James Levine, who continues to suffer ill effects from a recent procedure addressing his continuing back issues. The program remains as originally scheduled.

MARCELO LEHNINGER



Appointed an assistant conductor of the Boston Symphony Orchestra by James Levine, Brazilian-born Marcelo Lehninger made his acclaimed BSO debut in October 2010, leading a program of Barber, Beethoven, and Tchaikovsky with soloist Pinchas Zukerman. In November 2010 he made his debut with the Hartford Symphony as a candidate for the position of music director. In January 2011 he made an acclaimed debut on short notice with the New West Orchestra of California, leading music of Wagner, Tchaikovsky, and Bernstein. Mr. Lehninger is currently associate conductor of the Minas Gerais Philharmonic Orchestra in Brazil. An alumnus of the National Conducting Institute in Washington, D.C., he has served as cover conductor for the National Symphony Orchestra's subscription concerts at the Kennedy Center; following his debut with that orchestra in 2007, he was invited to conduct the NSO again in summer 2008. For 2007-08 he was invited to be music advisor of the Youth Orchestra of the Americas, also touring that summer with the YOA and pianist Nelson Freire in South America; Plácido Domingo serves as artistic advisor for that ensemble, which is composed of 120 talented musicians from more than twenty countries throughout the Americas. Marcelo Lehninger placed second in the First Eleazar de Carvalho National Conducting Competition in Rio de Janeiro in 2001 and has appeared as guest conductor with the leading South American orchestras. Chosen by Kurt Masur, Mr. Lehninger was awarded the first Felix Mendelssohn-Bartholdy Scholarship sponsored by the American Friends of the Mendelssohn Foundation, subsequently spending one month in 2008 as Mr. Masur's assistant with the Orchestre National de France, Gewandhaus Orchestra, and New York Philharmonic. He also participated in the 2009 Malko Competition for Young Conductors in Denmark and led the Danish Radio Symphony Orchestra at Copenhagen's Koncerthuset. Before dedicating his career to conducting, Marcelo Lehninger studied violin and piano. A citizen of both Brazil and Germany, he holds a master's degree from the Conductors Institute at New York's Bard College, where he studied conducting under Harold Farberman and composition with Laurence Wallach. He has also participated in master classes with Kurt Masur, Leonard Slatkin, Marin Alsop, Moshe Atzmon, and Andreas Weiss.

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Andante tranquillo
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MR. TETZLAFF

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Michael J. Lutch

From the Music Director

This month's programs featuring Christian Tetzlaff and Maurizio Pollini—programs that will also travel with us, along with Mahler's Symphony No. 9, to Carnegie Hall—are built around the enormous artistry and versatility of these particular soloists, while also representing a kind of program I love to work on with the right collaborators.

Typically when well-known instrumental soloists appear with an orchestra, they come on stage either before or after intermission (depending on the size and nature of the piece they're playing), perform the work at hand, receive their applause, and go away. Many years ago, when planning a Chicago Symphony program at the Ravinia Festival with Jessye Norman, it occurred to me that doing something different by having her appear in *every* piece on that particular (non-operatic) program—a "recital with orchestra," as it were, including multiple works covering a broad range of repertoire within the scope of a single concert—would not only be of considerable interest, but could even be more stimulating than usual and therefore vastly preferable for everyone involved in the performance—soloist, conductor, orchestra players—while also providing an interesting dimension for the listening public. It wasn't long before she agreed wholeheartedly; and since then I've expanded this idea whenever possible to include instrumental soloists as well.

I first heard about Christian Tetzlaff from one of my most important mentors, the violinist Walter Levin, with whom Christian (though based in Germany) studied for a while in my hometown of Cincinnati. From our very first collaboration it was clear that he and I would want to work together whenever our schedules permitted, which is what we've continued to do; we also became friends in a very short time. At a certain point, having performed concertos including those of Sibelius, Schoenberg, Berg, Brahms, and Beethoven, we in a sense began to run out of good ideas for a "one-concerto

program," so playing more than one in a single concert—as we did with the Beethoven and Schoenberg violin concertos here in 2006—provided an exciting and gratifying alternative. And once he agreed to give the world premiere of Harrison Birtwistle's new Violin Concerto this season—which also happens to be the first music by Birtwistle I've ever conducted—the idea of his playing in each piece on the program also soon fell into place. It was then he who suggested we play the Bartók—which we've never played together before—on the second half of the concert; and we agreed that a wonderful but short work by Mozart would be the perfect appetizer while also providing strong contrast to the two works that follow it.

Maurizio Pollini is another versatile, intellectually curious, sensitive, and profoundly communicative artist—like Christian Tetzlaff, one of the great musicians of our world and of his instrument. In his case, however, given our schedules, we were able to collaborate for the first time only relatively recently, when we performed the Schumann Piano Concerto here with the BSO in 2008. We got along marvelously, our work together was exciting and satisfying, and he wanted to come back as soon as possible, which is now. I suggested either a Brahms concerto, or else the Schoenberg Piano Concerto—of which he has been an important advocate for years—in combination with either a Beethoven or Mozart concerto. He opted for Schoenberg in combination with Mozart's K.488, and these became the basis for a program including two great works (one concerto and one purely orchestral) by each composer, all of them masterpieces.



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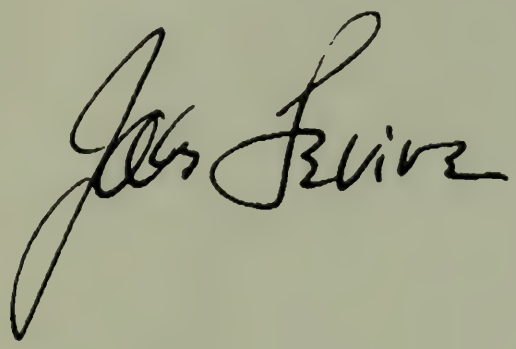
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There's little need really to say much more about these concerts. Sir Harrison Birtwistle's level of experience and knowledge places him on a par with such American composers as Babbitt and Carter, and with such European composers as Dutilleux, Kurtág, and Boulez. His agreeing to write a new commissioned piece for the BSO virtually ensured a significant result: he's one of those composers who, at this point in his career, can successfully do whatever he wants! Bartók's Violin Concerto No. 2 is one of my favorite Bartók pieces, one that remains always fresh-sounding and, though not as familiar, is now considered a classic work like the Concerto for Orchestra. It has a wonderful, big first movement suggestive of a 19th-century concerto, a *religioso* second movement that harks back to his original plan to write a theme and variations, and a dancelike finale similar to that of another great work, the Third Piano Concerto. And it also shares with the Concerto for Orchestra the fact that after the premiere, Bartók rethought the ending.

Though they date from different points in his career, Schoenberg's Variations for Orchestra and Piano Concerto share the similarity of being based in Classical forms. The Variations can be difficult to grasp, but with repeated performances in the past decade or so, audiences have come to appreciate it more fully, finding more in it with each successive hearing. It's an amazing set of highly contrasting variations, with an overall character that manages to be rather divertimento-like in style and tone. The Piano Concerto dates from about fifteen years later, by which time Schoenberg had come to America, and offers a surprising and ingratiating combination of energy, muscularity, and lyricism in the space of the twenty minutes it takes to play. To have these two works on the same program as Mozart's K.488—one of his most magical chamber-musical creations for orchestra—and the *Jupiter* Symphony—the biggest and boldest symphony of its time in terms of both size and concept—offers a further level of variety, contrast, and satisfaction that could not possibly be more gratifying from every perspective.



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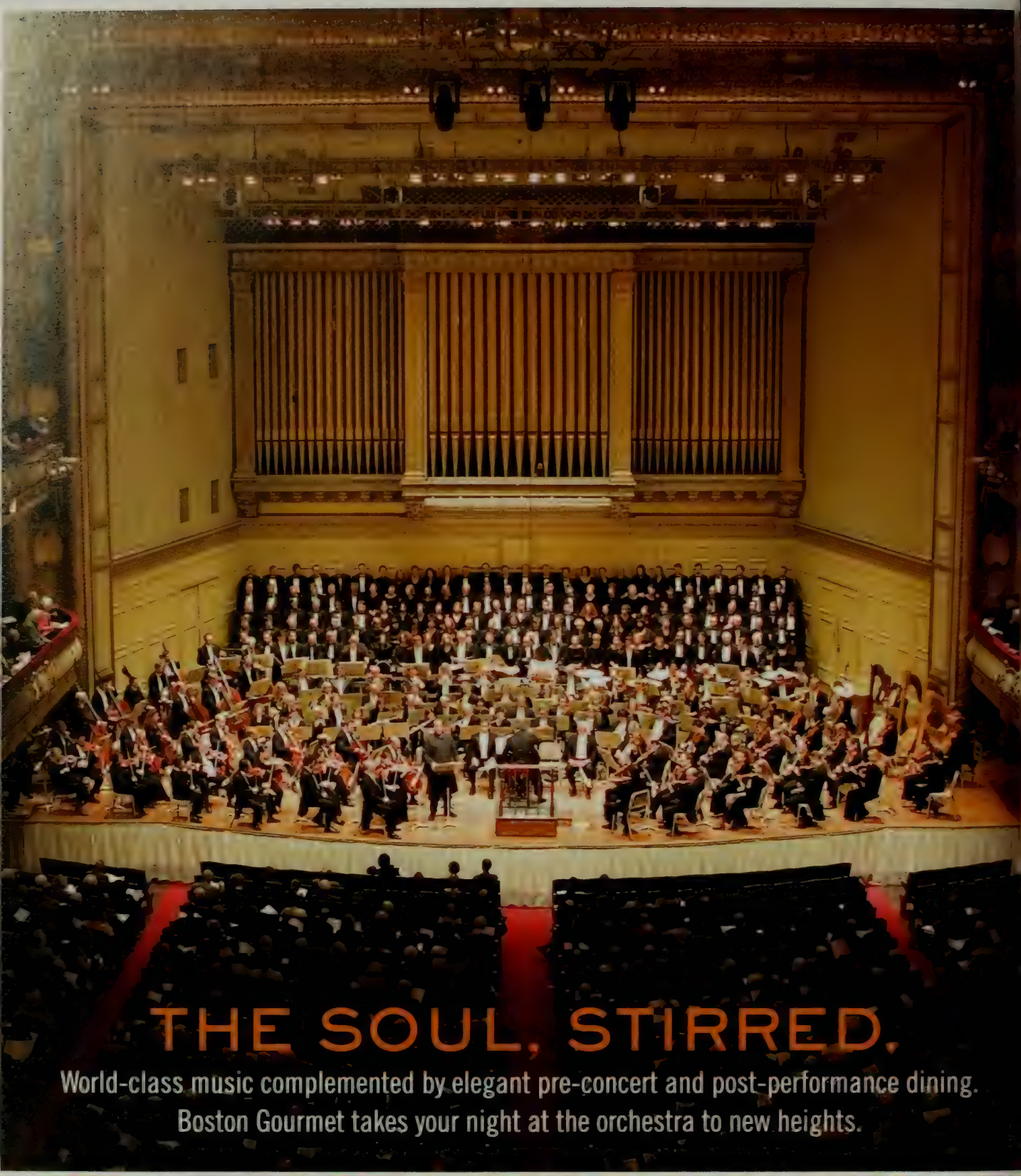
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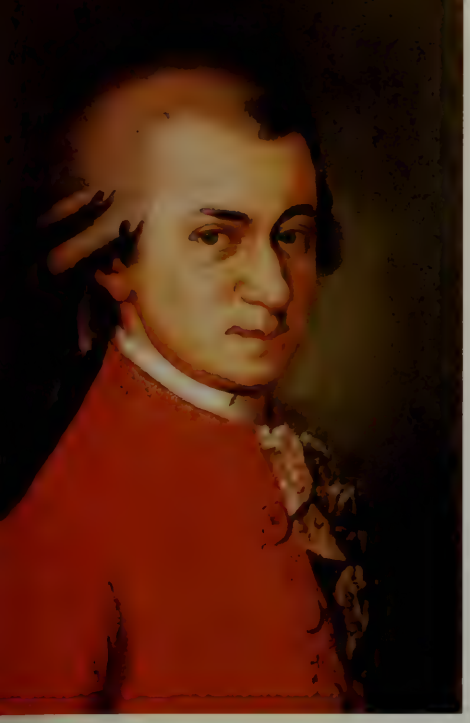
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Wolfgang Amadè Mozart

Rondo in C for violin and orchestra, K.373

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The autograph manuscript of this rondo for violin and orchestra is dated April 2, 1781; the first performance took place six days later, on April 8, with Antonio Brunetti (see below) as soloist, at the Vienna residence of Prince Rudolf Joseph Colloredo, the father of Mozart's employer, the Archbishop Hieronymus Colloredo.

IN ADDITION TO THE SOLO VIOLIN, the score of Mozart's K.373 calls for a small orchestra of just two oboes, two horns, and strings.

Mozart the performer means most of all Mozart the pianist, very likely the greatest pianist of his time. But he was no mean violinist either. On October 4, 1777, for example, he took part in a private concert in Munich, playing not only a couple of piano concertos but also the demanding violin solo part in the B-flat divertimento, K.287(271h), and playing, as he wrote to his father, "as though I were the greatest violinist in all of Europe. They all opened their eyes."

Bragging? Yes, of course. Exaggerating? Almost surely not. Mozart had a sober sense of his gifts and accomplishments. He was, moreover, writing to the most knowledgeable and exigent connoisseur of string-playing alive—Leopold Mozart, himself a first-rate violinist, a prolific and able composer, and an outstanding musician all around. Like J.J. Quantz's treatise on flute-playing (1752) and C.P.E. Bach's on keyboard performance (1753-62), Leopold's *Essay on the Fundamental Principles of Violin-Playing*, which made its appearance the same year as baby Wolfgang, goes far beyond the immediate promise of its title to touch on many points of aesthetics and technique from a broad perspective. Its publication affirmed Leopold Mozart's standing as one of Europe's premier musical



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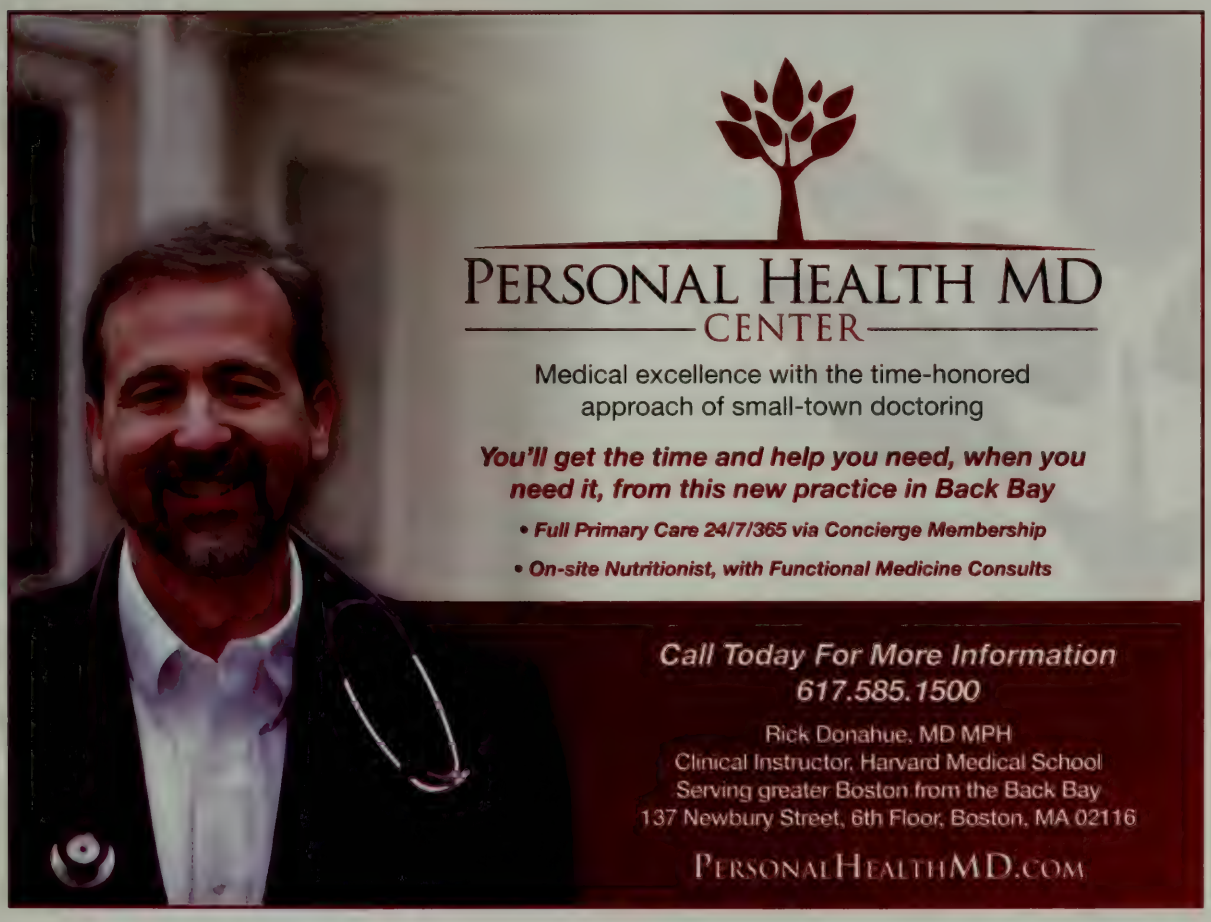
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minds, and like the books of Quantz and Bach it is one of our most important keys to 18th-century music-making.

Leopold was not extravagant when it came to praising his son, and he wrote not merely as a proud, let alone indulgent, papa when he told Wolfgang "You yourself do not know how well you play the violin...when you play with energy and with your whole heart and soul, yes indeed, just as though you were the first violinist in all of Europe." He also suggested, in connection with a proposed tour, that Wolfgang would do well to introduce himself in a violin concerto.

Playing the violin was Mozart's meal ticket during the galley years of working for Count Hieronymus Colloredo of Salzburg, something of a violinist himself but, from Mozart's perspective, a patron of unsurpassed boorishness. In justice one should point out that Mozart, with his constant requests for extended leaves of absence, was not an easy employee. This unhappy relationship came to a violent end, literally, on June 8, 1781, with Colloredo's chief steward kicking Mozart down the stairs of Colloredo's Vienna *palais*. One of the ways Mozart celebrated his liberation from Colloredo was to give up the violin. When he played chamber music with friends he took the viola part, and the inventory of his possessions at his death shows that he no longer even owned a violin.

However probable, we cannot be absolutely sure that Mozart wrote any or all of his five violin concertos for himself. A name that often comes up in connection with these works



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Leopold Mozart

is that of Colloredo's Neapolitan concertmaster, Antonio Brunetti. Almost certainly, Brunetti played these pieces later, but since he only joined the Salzburg establishment in March 1776, he cannot have been their original recipient. We know, however, that Mozart did write some pieces for him, including a substitute Adagio in E major (K.261) for his last violin concerto, the A major, K.291, when Brunetti found that concerto's slow movement "too studied," and the equally attractive Rondo in C major, K.373, a bright-eyed charmer. The autograph is dated April 2, 1781, and the Vienna concert at which Brunetti introduced it six days later also included another new work by Mozart for violin, the G major sonata, K.379(373a), with the composer at the keyboard. (Mozart's third new piece on that program, by the way, was the concert aria "A questo seno... Or che il cielo," K.374, intended originally for male soprano.)

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCE *of Mozart's Rondo in C for violin and orchestra, K.373, took place at Tanglewood on July 15, 2005, with soloist Christian Tetzlaff (who also played Mozart's G major violin concerto, K.216, in that concert) under the direction of David Robertson.*

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Sir Harrison Birtwistle

Concerto for Violin and Orchestra (2010)

HARRISON BIRTWISTLE was born in Accrington, Lancashire, England, on July 15, 1934, and now lives in Mere, Wiltshire, about 100 miles west of London. In 2005 the Boston Symphony Orchestra, James Levine, Music Director, commissioned from Birtwistle an orchestral work of unspecified genre, and the composer, during a period in which he completed and saw to the production of his opera "The Minotaur" (among other works), decided to write a piece for violin and orchestra, a genre heretofore unrepresented in his large catalog. The commission was extended by the BSO through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency. Birtwistle completed most of the actual work of composition on the Violin Concerto in 2010, completing it in the fall. The score is dedicated to his longtime friend and manager Andrew Rosner. These are the world premiere performances.

THE SCORE OF BIRTWISTLE'S VIOLIN CONCERTO calls for solo violin and an orchestra of two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets in B-flat (second doubling A, E-flat, and bass clarinets), bass clarinet (doubling contrabass clarinet), two bassoons (second doubling contrabassoon), four horns, two trumpets, two trombones, tuba, timpani, percussion (three players: glockenspiel, xylophone, crotales, vibraphone, marimba, five temple blocks, long [ca. 40 cm] bamboo guiro, claves, castanet machine, tambourine, four bongos, large bass drum, suspended cymbal, low nipple gong, tam-tam), two harps, and strings. The piece is in one movement of approximately twenty-five minutes' duration.

Harrison Birtwistle was born in Accrington in Lancashire, in the northwest of England. In the course of his life he has spent long periods in Manchester, in the United States, in London, and in France. When he returned for good to England, he settled in Mere, in the south-central English county of Wiltshire, not too distant from Wardour Castle where in the early 1960s he taught at the Cranborne Chase School and started the Wardour Castle Summer School.

In a country of many remarkable landscapes and dramatic historical artifacts (the Roman Wall, the Uffington White Horse), Wiltshire stands out for its pastoral beauty as well as



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for the presence of numerous prehistoric sites, including Stonehenge and Silbury Hill, both close enough to Mere to consider as picnic destinations. English history and mystery, then, is embedded in the very ground beneath Harrison Birtwistle's feet.

Birtwistle's outlook on culture grows from fundamentals, from sources with roots deep in the Western psyche. From the beginnings of his career, his work has explicitly drawn on English legend and classical Greek theater and myth. His pieces, including concert works with no specific theatrical component, are often formally ritualistic or processional. The details of his music, in spite of its apparent intricacy both in terms of the immediately audible surface and deeper formal connections, are indebted essentially to old archetypes—the monody of chant and folksong, the rhythmic ground of ostinato. His work relies on an awareness of continuity, recurrence, and symmetry necessary as points of reference, but these are never used in a "pure" form. Continuity is established to obviate disruption; cycles return corrupted, incomplete, or transformed. Birtwistle's symmetry of phrase and harmony is analogous to symmetry in nature, an unequal correspondence like the two halves of an apple or a face, suggesting the inherent energy of imbalance. His music strives for the natural, but "natural" is not, after all, a simple thing.

Playing clarinet in a local military band and later in his military service, Birtwistle early on experienced the solid, functional directness of public music. An encounter with Olivier Messiaen's then very recent *Turangalîla* and studies at the Royal Manchester College of Music exploded his musical boundaries. At the RMCM he formed the New Music Manchester Group with several future leaders of English music: Elgar Howarth, Peter Maxwell Davies, Alexander Goehr, and John Ogdon. Birtwistle composed, but was less confident than Davies or Goehr in putting his music forward. It wasn't until 1957 that he wrote the woodwind quintet *Refrains and Choruses*, his first acknowledged work, which gave him a significant boost upon its being selected to the Cheltenham Festival. In the mid-1960s he traveled to the United States, where he came into contact with a range of American composers. He attended the lectures of Milton Babbitt at Princeton University, later saying that learning about the then-current mode of serialism and set theory allowed him to reject pre-established systems and find his own way (although the methods were nonetheless influential for him).

Birtwistle stopped performing as a clarinetist after his school years in order to concentrate on composition. His experience with the nuts and bolts of music production includes the founding of the Pierrot Players and his work, for many years, as music director and subsequently assistant director of England's National Theatre (1975-1982), where he provided music for numerous plays including several of Shakespeare's and, most significantly, a spare, ritualistic production of Aeschylus' *Oresteia* trilogy. (He also wrote music for a major film—typically a challenge of pragmatism—for Sidney Lumet's *The Offence*, starring Sean Connery.)

An inclination toward the archetypal narratives of collective consciousness has quite apparently been the basis of all of Birtwistle's musical theater works, and, though more abstractly, much of his instrumental music. Greek drama underlies his major instrumen-

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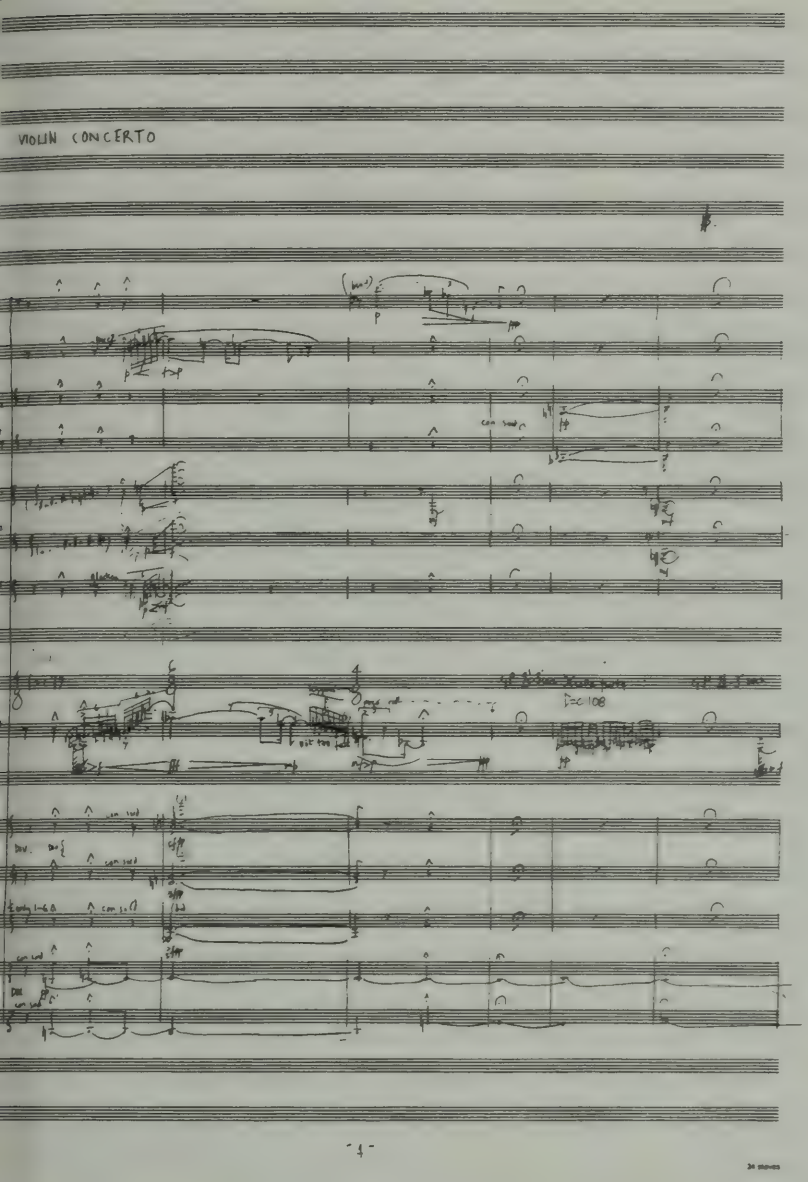
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The first page of Birtwistle's manuscript score for the Violin Concerto

tal works *Trageodia* and *Theseus Games* as much as it does his operas *The Mask of Orpheus*, the chamber opera *The Io Passion*, and *The Minotaur*, his largest work of the past decade, written for the Royal Opera.

English narrative archetypes have their place as well. Birtwistle's first opera, *Punch and Judy*, treats the ancient and traditional puppet-show characters; his *Gawain* the Arthurian tale; and *Down by the Greenwood Side* and *Yan Tan Tethera* both spring from folk stories. A hybrid work touching on popular culture and its connections to various mythological types is his collaboration with the novelist Russell Hoban for the opera *The Second Mrs. Kong*. Unusual for its subject matter is his "dramatic tableaux" *The Last Supper*, premiered by Daniel Barenboim at the Deutsche Staatsoper in 2000. He has also based several works on the music of the iconic English lutenist-composer John Dowland, and the visual arts remain a longstanding source of inspiration. (One of the composer's three sons, Adam, is a noted artist.)

The significance and success of Birtwistle's theater works have led many to consider him the most important dramatic composer of our time. He was knighted in 1988, confirming

a stature in British music that has only continued to grow worldwide. He is a Chevalier des Arts et des Lettres of the French government, was awarded the prestigious Siemens Music Prize (other recipients of which have included Benjamin Britten, Olivier Messiaen, and Elliott Carter), and was the recipient of the first Roche Commission in 2004. The latter resulted in his *Night's Black Bird* for the Cleveland Orchestra. Birtwistle had also written *The Shadow of Night* for the Cleveland Orchestra, which was premiered under the baton of Christoph von Dohnányi; this was the only previous Birtwistle piece to be performed by the Boston Symphony Orchestra, under Dohnányi in spring 2005. (The composer taught at Harvard University during that year, and was then able to attend several BSO concerts.)

When James Levine was making plans for his upcoming seasons after committing in 2002 to take on the music directorship of the Boston Symphony, the Englishman Birtwistle stood out among a group mostly of American composers on his wish-list for newly commissioned works. Discussions began in spring 2003, but since he was in the midst of composing *The Minotaur*, the thirty-minute string quartet *The Tree of Strings*, and *Semper Dowland, semper dolens*, among other pieces, work on the new project had to be put off. He stays very busy: a new piano trio for violinist Lisa Batiashvili, cellist Adrian Brendel, and pianist Till Fellner will be premiered next month in Germany. Other current projects are a twenty-minute *Moth Requiem* for female chorus, three harps, and flute, and an antiphonal work celebrating the anniversary of the reunification of Italy, tentatively called *Divisions*.

In the interim during his completion of other projects, the purely orchestral work originally proposed morphed into a cello concerto and finally a violin concerto. It was BSO Artistic Administrator Anthony Fogg who suggested Christian Tetzlaff as the violinist, since he and Levine had collaborated so fruitfully together with the BSO in recent years. Birtwistle wrote the concerto mostly over the course of 2010, completing it in the fall. Virtually uniquely among Birtwistle's works to date, the Concerto for Violin and Orchestra reveals

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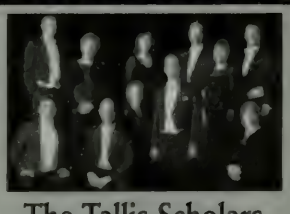
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no extramusical clues in its title. His several earlier concerted works received such titles as *Melencolia I* (inspired by a Dürer painting) for clarinet and strings; *Endless Parade* for trumpet; *The Cry of Anubis* for tuba, and *Panic* (referring to rites of Pan) for saxophone. The Violin Concerto's prosaic title, by contrast, allows for the possibility of any interpretation: it is a blank canvas. The use of such a title suggests comparison with the great line of the "violin concerto," much as the provocatively generic titles of Stravinsky, such as *Symphonies of Wind Instruments* and Symphony in C, underline those works' deviations from convention as much as their place within a tradition.

Although the concerto lacks a specific narrative armature, it is indebted to classical Greek drama: the violin soloist as protagonist and the orchestra as chorus. For Birtwistle each musical instrument has a constant personality regardless of context, beyond its technical and idiomatic capabilities, retaining that personality even from one piece to the next. The solo violin role here is thus a consistent character, not precisely opposed to but different from the collective personality of the chorus. The solo plays almost without pause throughout, and although flashy difficulty and virtuosity are not the point, the piece is nonetheless a brilliant and exciting workout. The ensemble-chorus is a malleable body; only when its material is very clear can the whole chorus "speak" at once, while more complex material or layers of material are given to sub-groups within this accompaniment.

Musically, the ensemble establishes the ongoing, but irregular and sometimes conflicting, foundation of ostinatos, which the composer calls the "continuum," beneath the foreground music of the soloist, called the "cantus." During the course of the piece, which is primarily fast and very difficult for the violinist, there are five true duets, in which a "chorus" member emerges in conversation with the violin solo: first flute, followed by piccolo, cello, oboe, and bassoon. Birtwistle describes these duets as "a way of focusing the dialog," and they also may suggest the cyclic effect of similar verses within the larger form. The drama is in the intertwining of the primary voice with the orchestra's individuated and joined opinions, and the clarifying of these relationships. Far from the decisive conclusion of the traditional concerto's final cadence, Birtwistle's concerto courts ambiguity in the gradual lessening of the orchestra's presence until, on the very last page, a completely new world of sound suggests both a new beginning and an unexpected finality.

Robert Kirzinger

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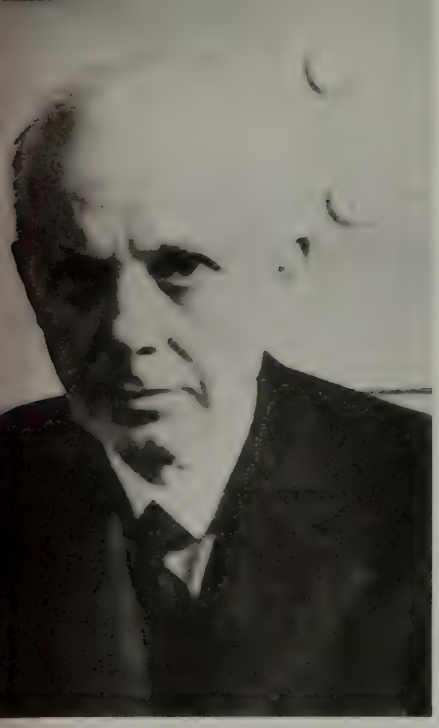
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Béla Bartók

Violin Concerto No. 2

BÉLA BARTÓK was born in the village of Nagyszentmiklós, Hungary (now part of Romania) on March 25, 1881, and died in New York on September 26, 1945. He composed his Second Violin Concerto in Budapest between August 1937 and December 31, 1938, and it was first performed on March 23, 1939, in Amsterdam, by Zoltán Székely with Willem Mengelberg conducting the Concertgebouw Orchestra.

IN ADDITION TO THE SOLO VIOLINIST, the score of the concerto calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, two snare drums, bass drum, tam-tam, cymbals, triangle, celesta, harp, and strings.

More than ten years after his death in 1945, it came to light that Bartók had composed a violin concerto in 1907-08 for a young violinist, Stefi Geyer, with whom, it is said, he had been in love. An interesting correspondence between them survives. He gave her the manuscript, but she did not play it, and it remained unknown until her death in 1956. Although Bartók had implicitly repudiated it by adapting the music for other pieces, the work has been played and recorded many times since its discovery, and is now accepted as a fine product of his early years.

Until that revelation, the Bartók violin concerto for which he was known was a mature masterpiece written for the great Hungarian violinist Zoltán Székely in 1937-38, and now designated No. 2. The friendship of these two musicians is one of the most fascinating partnerships of 20th-century music. It lasted from 1921, when Bartók's colleague Kodály arranged a meeting between the thirty-nine-year-old composer and the seventeen-year-old violinist, until Bartók's death in 1945. Thereafter Székely continued to interpret and promote Bartók's music until he in turn died in 2001, at the age of ninety-seven.

In 1937 Székely, long established as a leading European virtuoso, became the leader of the Hungarian Quartet. The group then moved to Holland, where Székely and his Dutch

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[651]

Program page from the first Boston Symphony performances of Bartók's Violin Concerto No. 2 on December 28 and 29, 1945, with soloist Yehudi Menuhin under the direction of Richard Burgin (BSO Archives)

wife lived, since the political situation in Hungary was getting daily more difficult. The ensemble was renowned for its interpretations of the classic quartet repertoire, especially the Beethoven quartets, and they were also the prime interpreters of the six Bartók quartets, now recognized as the backbone of 20th-century string quartet literature. They recorded all of these works, and for a quarter of a century following the war they played all over the world, their supreme artistry now universally recognized. After the quartet disbanded in 1970, Székely settled in Canada, where he became the leading teacher at the Banff Centre's School of Fine Arts. He continued to teach and coach chamber ensembles in his new home for a further quarter of a century.

Székely's collaboration with Bartók produced some remarkable music, including the present Violin Concerto No. 2. The composer's two violin sonatas, which Bartók wrote in the early 1920s, were written for the d'Arányi sisters, but much of his later violin music was inspired by Székely's playing. It was another great Hungarian violinist, Joseph Szigeti,



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Béla Bartók (right) in Amsterdam with Zoltán Székely, for whom the composer wrote his Violin Concerto No. 2, premiered by Székely in March 1939

who played the Rhapsody No. 1, first for violin and piano and then arranged for violin and orchestra, which appeared in 1928. Székely was given the Second Rhapsody, which was written at the same time. Székely studied all these works with Bartók himself, so it was no surprise that he should ask the composer for a concerto. Bartók was at first reluctant to write such a thing, but he eventually agreed to do so, taking a rather hard-headed view of what Székely intended to be a friendly arrangement, fixing the exclusive right to play the work for a certain length of time in return for an honorarium.

Having finished the Music for Strings, Percussion, and Celesta in 1936, Bartók turned his attention to the violin concerto. At first he had in mind merely a set of variations, but he then agreed to compose a piece that would last between twenty-one and twenty-five minutes. In the end he exceeded this duration with a three-movement work of the conventional design, largely because he responded so freely to the violin's lyrical voice and to his new ideas for orchestration. Living in his villa in Budapest, he was thoroughly disturbed throughout this time by the deterioration of the political situation, wondering when and how he should emigrate. He was also negotiating to replace his Austrian publisher (Universal Edition) with a London one (Boosey & Hawkes). "Neither while I am alive nor after my death," he wrote, "do I want any German publisher to have any of my work, even if it means that no work of mine will ever be published again. This is fixed and final."

The work was finished at the end of 1938 and quickly scheduled for the Concertgebouw Orchestra's Amsterdam season. Composer and soloist met in Paris to work on it together, then parted, not knowing that they would never meet again. Bartók and his wife had an engagement in Budapest on the day of the concert, March 23, 1939, and although the concerto was repeated that year in a number of Dutch cities, he never heard Székely play it.

Bartók eventually left for America in 1940, and although he was unhappy in his new home,

Donderdag 23 Maart 1939 te 8.15

Abonnementsconcert

Serie A en B

Dirigent: Willem Mengelberg

L. van Beethoven 1770—1827 — Ouverture „Egmont", op. 84

Béla Bartók geb. 1881 — ** Concert voor viool en orkest
Allegro non troppo
Andante tranquillo
Allegro molto
solist: Zoltán Székely

Pauze

P. I. Tschaikowsky 1840-1893 — Vierde symphonie f kl. t., op. 36
Andante sostenuto — Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

** [illegible]

Begin tweede deel: 9.30, einde: 10.20

Program from the 1939 premiere of Bartók's Violin Concerto No. 2, with soloist Zoltán Székely and the Concertgebouw Orchestra of Amsterdam under the direction of WIllem Mengelberg

he was spared the more dreadful fate that might have befallen him if he had stayed. In the circumstances the complicated arrangements the two musicians had made for the exclusive rights to the concerto had to be abandoned so that other violinists could play it. Thus it was that Tossy Spivakovsky was the first to play it in the United States, with the Cleveland Orchestra in 1943. When he played it in Carnegie Hall later that year with the New York Philharmonic, Bartók was there to hear it for the first and only time. "The performance was really marvelous," he wrote (in English), "all the 3 factors (soloist, conductor, orchestra) were the best a composer could wish for his work." Meanwhile Székely, listening to the BBC on his clandestine radio in occupied Holland, heard it performed by Yehudi Menuhin, who would later bring the work to Boston for the first time.

The most striking feature of the music is the kaleidoscopic range of moods and language. The pure, throbbing chords laid down by the harp at the opening prepare us perhaps for the lovely, wide-ranging theme with which the soloist opens, but not for the squealing and snorting that occasionally intrude. Yet the tone is predominantly lyrical, as all violin concertos should be, alternating with a vigorous brilliance that marks all Bartók's music. There are some remarkable sounds, including glissandos, quarter-tones, and wild chromaticism. But the harp's quiet chords keep returning to remind us of a gentler mood. The

soloist's cadenza precedes a forceful ending, as in the great concertos of Beethoven and Brahms.

The central movement is a set of six variations on a beautiful, short theme, each variation clearly distinguishable from the next. (Bartók supplies precise timings for each variation in the score.) The orchestra's closing echo at the end of the first statement of the theme is vintage Bartók, a preview of the haunting phrases that will recur in all his last works. The theme is restated at the end in the violin's upper register, and this time the closing echo is quiet and enclosed, with a little help from the soloist and two soft strokes from the timpani.

The finale's theme is a sprightly version of the theme from the very beginning of the concerto. Bartók was pleased with this relationship. The brisk pace is broken by a central slow section in which the soloist alternates with some remarkable mirror-writing on the strings, the upper octaves being an exact reflection of the lower voices.

As in the Concerto for Orchestra, Bartók's last major work, the printed score includes two versions of the ending. Székely described the ending, as he first saw it, as a "big fortissimo orchestral apotheosis, more like the conclusion of a symphony." So he wrote to Bartók about this and was astonished to get a reply saying the composer had rewritten the end of the concerto, incorporating some orchestral effects he didn't want to lose, but aiming at a more favorable role for the soloist. "Now everyone plays it in the version he corrected," said Székely, with some satisfaction.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST AMERICAN PERFORMANCE *of Bartók's Violin Concerto No. 2 took place on January 21, 1943, with violinist Tossy Spivakovsky and the Cleveland Orchestra under the direction of Artur Rodzinski.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Bartók's Violin Concerto No. 2 took place on December 28 and 29, 1945, with soloist Yehudi Menuhin under the direction of Richard Burgin. Subsequent BSO performances featured Tossy Spivakovsky with Pierre Monteux conducting; Joseph Silverstein with Erich Leinsdorf; Ruggiero Ricci with William Steinberg and Joseph Silverstein; Kyung-Wha Chung with Seiji Ozawa; Pinchas Zukerman with Gennady Rozhdestvensky (the most recent Tanglewood performance, on July 13, 1979); Anne-Sophie Mutter with Ozawa; Midori with Christoph Eschenbach, and Leonidas Kavakos with Ingo Metzmacher (the most recent subscription performances, in March 2007).*



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To Read and Hear More...



There are a number of excellent books about Harrison Birtwistle and his music. Michael Hall has written two. The earlier *Harrison Birtwistle* in the series "The Contemporary Composers," first published in 1984, covers the composer's life and works, with specialist analysis of important pieces, through the early 1980s, ending with an interview about the television opera *Yan Tan Tethera* (Robson Books paperback). Hall followed up with a later volume (1998) in the same series, *Harrison Birtwistle in Recent Years*, taking us up to the late 1990s and the piano pieces *Harrison's Clocks* (also Robson paperback). Both Hall books contain detailed, numbered work-lists. Jonathan Cross's *Harrison Birtwistle: Man, Mind, Music*, published in 2000, begins at the beginning and takes us up to the opera *The Last Supper* (Cornell University Press paperback). Cross also wrote the article on Birtwistle for The New Grove Dictionary. Robert Adlington's somewhat technical *The Music of Harrison Birtwistle* was first published in 2000 (Cambridge University paperback). Birtwistle's current publisher is Boosey and Hawkes, on whose website (www.boosey.com) one can find more up-to-date information on the composer, including an interview about the Violin Concerto.

Birtwistle's music is well represented on recordings. A fine video of the Royal Opera's production of *The Minotaur*, with Antonio Pappano conducting, Christine Rice as Ariadne, Johan Reuter as Theseus, and John Tomlinson in the title role, was released in 2008

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(Opus Arte). For a good first step, several important Birtwistle works are collected in a two-disc set, including *Tragoedia*, *Secret Theatre*, Three Settings of Celan, and *Five Distances* in performances by the Ensemble Intercontemporain with Pierre Boulez; the trumpet concerto *Endless Parade* with soloist Håkan Hardenberger and the BBC Philharmonic led by Elgar Howarth; the saxophone concerto *Panic* played by soloist John Harle with the BBC Symphony Orchestra under Andrew Davis, and *Earth Dances* with the Cleveland Orchestra and Christoph von Dohnányi (Decca). Among others, the British label NMC has been particularly attentive, releasing several discs including the operas *The Mask of Orpheus* and *Punch and Judy*.

Robert Kirzinger



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a very readable, concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (HarperPerennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback).

Though published twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the works for soloist with orchestra (Schirmer). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). The series of BBC Music Guides includes a volume by A. Hyatt King on *Mozart Wind & String Concertos* (University of Washington paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press).

Christian Tetzlaff has recorded both of Mozart's rondos for violin and orchestra—No. 1 in B-flat, K.269(261a), and No. 2 in C, K.373—was well as the five violin concertos with the German Chamber Philharmonic of Bremen (Virgin Classics). Other violinists to have recorded all these works include Julia Fischer with Yakov Kreizberg and the Netherlands Chamber Orchestra (Pentatone), Itzhak Perlman with James Levine and the Vienna

Philharmonic (Deutsche Grammophon), and Frank Peter Zimmermann with Jörg Faerber and the Württemberg Chamber Orchestra (EMI).



Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

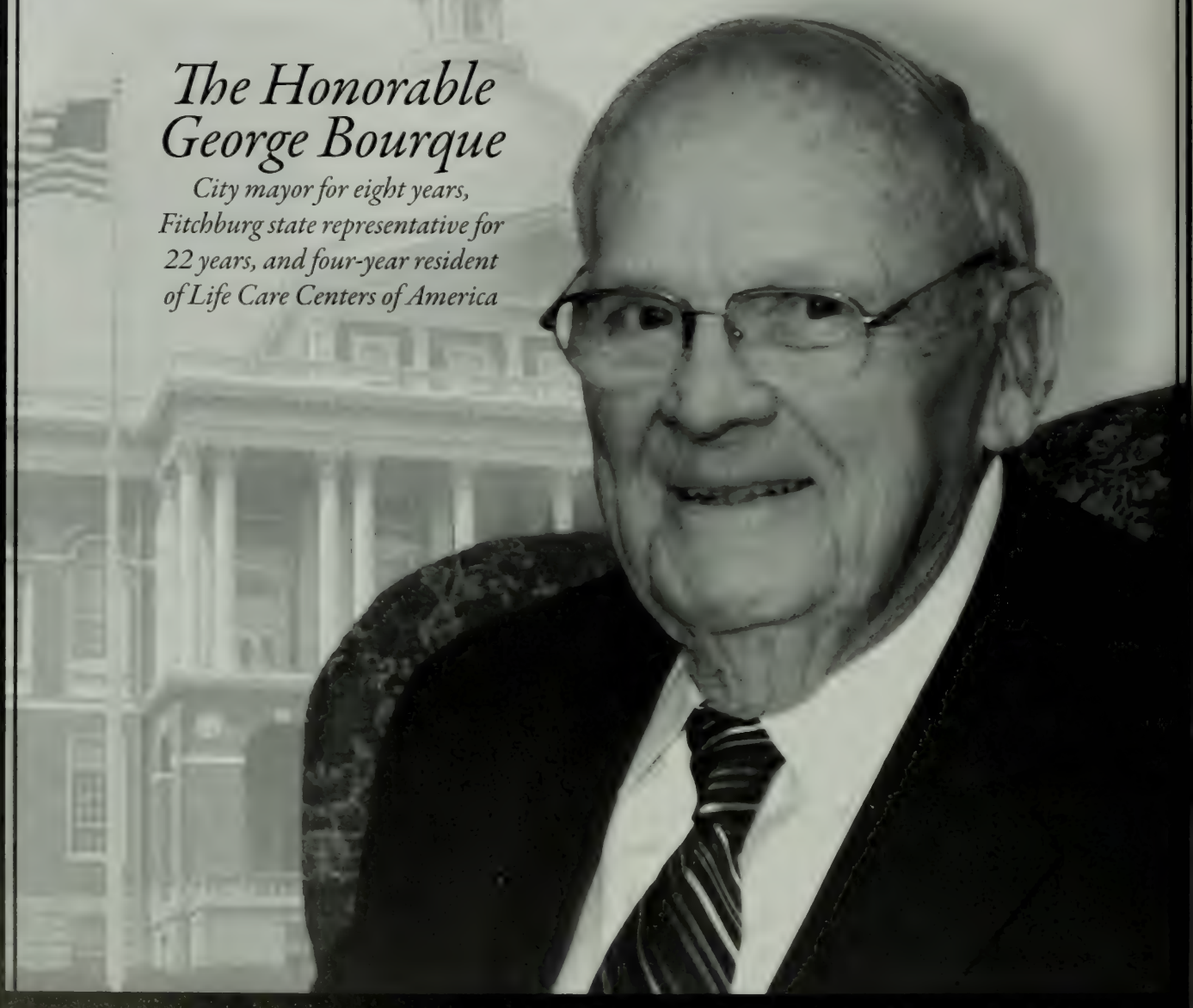
Christian Tetzlaff has recorded Bartók's Violin Concerto No. 2 with Michael Gielen and the London Philharmonic Orchestra (Virgin Classics). There are two Boston Symphony recordings of the concerto: from 1964 with Joseph Silverstein under the direction of Erich Leinsdorf (RCA) and from 1991 with Anne-Sophie Mutter under the direction of Seiji Ozawa (Deutsche Grammophon). A 1939 recording from the premiere—with violinist Zoltán Székely and the Concertgebouw Orchestra of Amsterdam under Willem Mengelberg's direction—has been transferred to compact disc in the series "Great Hungarian Musicians" (Hungaroton). Noteworthy among other modern recordings is Gil Shaham's with Pierre Boulez and the Chicago Symphony Orchestra (Deutsche Grammophon). Also of historic interest is Yehudi Menuhin's 1953 recording with Wilhelm Furtwängler and the Philharmonia Orchestra (EMI). Menuhin also made two later recordings, both with Antál Dorati conducting: in 1957 with the Minneapolis Symphony (Mercury) and in 1966 with the New Philharmonia Orchestra (EMI).

Marc Mandel

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Christian Tetzlaff is internationally recognized as one of the most important violinists of his generation, performing and recording a broad spectrum of repertoire. Also dedicated to chamber music, he collaborates frequently with distinguished artists and is the founder of the Tetzlaff Quartet. In demand as a soloist with many of the world's leading orchestras and conductors, Mr. Tetzlaff has established close artistic partnerships that are renewed season after season. He has performed with the orchestras of Boston, Chicago, Cleveland, Philadelphia, New York, San Francisco, Los Angeles, and Toronto, among many others, and also appears regularly in recital and with major orchestras in Berlin, London, Paris, Vienna, Rotterdam, and Amsterdam. As a 2010-11 Carnegie Hall Perspectives artist, Mr. Tetzlaff is curating a personal concert series in Carnegie and Zankel Halls, including a repeat of tonight's Symphony Hall program with the Boston Symphony Orchestra and James Levine; appearances as conductor and soloist with the Orchestra of St. Luke's; performances with the Ensemble ACJW under Sir Simon Rattle; collaborations with the Tetzlaff Quartet and violinist Antje Weithaas, and a workshop for young violinists and pianists, culminating in a young artist concert. Mr. Tetzlaff's 2010-11 repertoire includes concertos by Bartók, Beethoven, Berg, Birtwistle, Brahms, Ligeti, Mendelssohn, Mozart, Shostakovich, Tchaikovsky, and Jörg Widmann. The current season also brings appearances with the National, Toronto, and New World symphonies, the City of Birmingham Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, London's Philharmonia, and the NDR Hamburg Sinfonie-Orchester, as well as concerts with the London Philharmonic in Leipzig, Helsinki, and London and a European tour with the San Francisco

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Next Program...

Thursday, March 10, 10:30am (Open Rehearsal)
Thursday, March 10, 8pm
Friday, March 11, 8pm
Saturday, March 12, 8pm

JAMES LEVINE conducting

SCHOENBERG — VARIATIONS FOR ORCHESTRA, OPUS 31

MOZART — PIANO CONCERTO NO. 23 IN A, K.488
Allegro
Adagio
Allegro assai

MAURIZIO POLLINI

{ INTERMISSION }

SCHOENBERG — CONCERTO FOR PIANO AND ORCHESTRA, OPUS 42
Andante—
Molto allegro—
Adagio—
Giocoso (Moderato)

MR. POLLINI

MOZART — SYMPHONY NO. 41 IN C, K.551, "JUPITER"
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

PRE-CONCERT TALKS BY JOSEPH AUNER OF TUFTS UNIVERSITY

Maurizio Pollini is soloist in two works on this Vienna-centric program. The famed Italian pianist joins James Levine and the BSO for Mozart's chamber-music-like A major piano concerto, K.488, one of the dozen works he wrote for himself to perform to enthusiastic Viennese audiences. Mozart's *Jupiter* Symphony, considered a pinnacle of the genre in the Classical era, closes the program. The two works here by Arnold Schoenberg, leader of the early 20th-century Second Viennese School, are among his most "Classical" in aspect. Maurizio Pollini is soloist in the composer's late Piano Concerto, which he wrote in 1942 after moving to the United States and which he cast in a deliberately sonata-like form. Beginning the program is another Schoenberg work in a traditional form, the 1928 Variations for Orchestra, a tour de force of character and orchestration.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday, March 10, 10:30am (Open Rehearsal)
Thursday 'A' March 10, 8-10:25
Friday Evening March 11, 8-10:25
Saturday 'B' March 12, 8-10:25

JAMES LEVINE, conductor
MAURIZIO POLLINI, piano

SCHOENBERG	Variations for Orchestra
MOZART	Piano Concerto No. 23 in A, K.488
SCHOENBERG	Piano Concerto
MOZART	Symphony No. 41, *Jupiter*

UnderScore Friday 3 March 25, 7-9:25
(includes commentary by the conductor)
Saturday 'A' March 26, 8-10:05

THOMAS ADÈS, conductor
ANTHONY MARWOOD, violin
HILA PLITMANN, soprano (Ariel)
KATE ROYAL, soprano (Miranda)
TOBY SPENCE, tenor (Ferdinand)
CHRISTOPHER MALTMAN, baritone (Prospero)

TCHAIKOVSKY	*The Tempest*, Symphonic fantasia
ADÈS	Violin Concerto, *Concentric Paths*
SIBELIUS	Prelude and Suite No. 1 from *The Tempest*
ADÈS	Scenes from *The Tempest*

Thursday 'C' March 31, 8-10:05
Friday 'B' April 1, 1:30-3:35
Saturday 'B' April 2, 8-10:05

JOHN NELSON, conductor
EVGENY KISSIN, piano

LISZT	*Mephisto* Waltz No. 1, for orchestra
CHOPIN	Piano Concerto No. 1
LISZT	*Orpheus*
GRIEG	Piano Concerto

Sunday, April 3, 3pm
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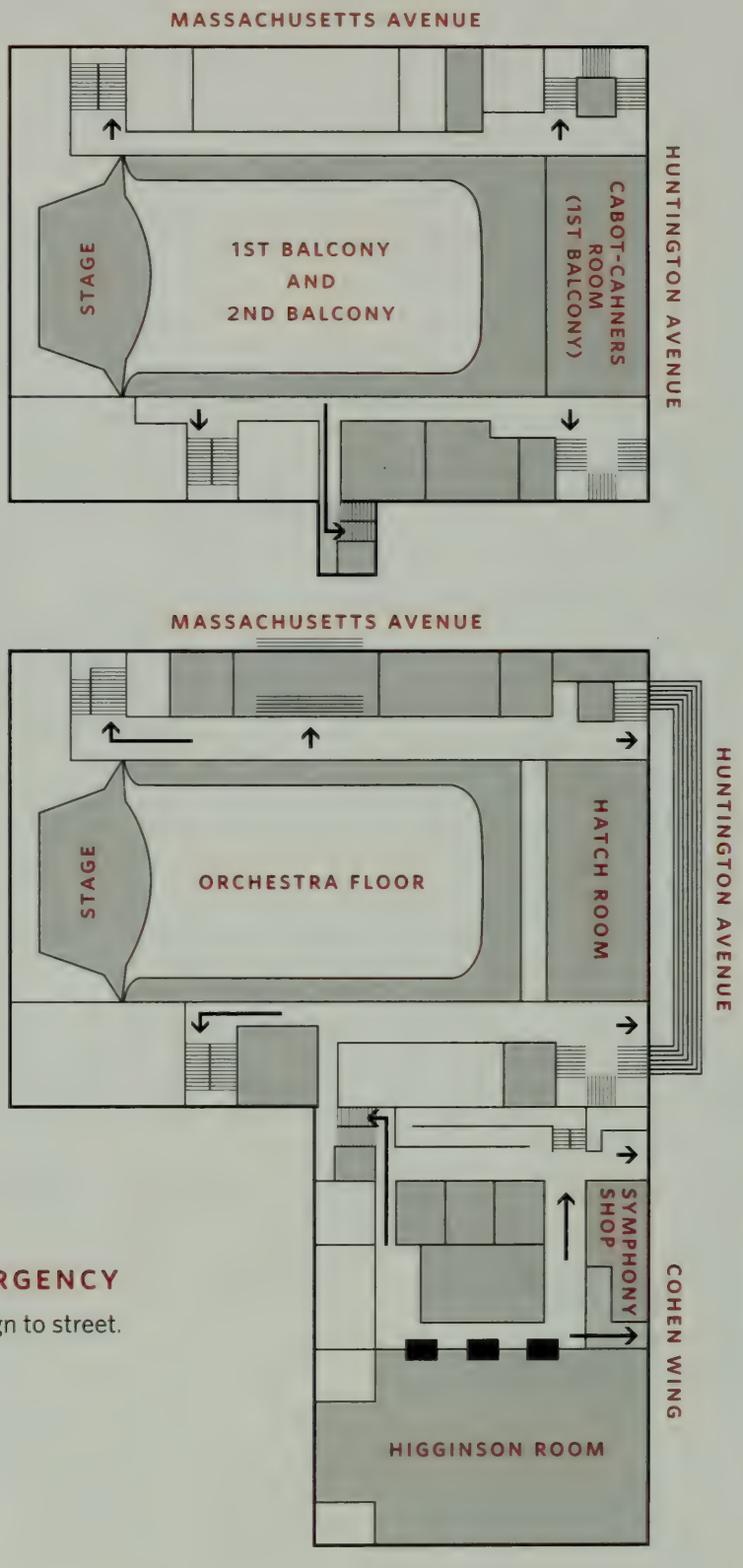
KURTÁG	*Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d
KURTÁG	Bagatelles for flute, double bass, and piano, Op. 14d
BRAHMS	Trio in E-flat for violin, horn, and piano, Op. 40
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

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The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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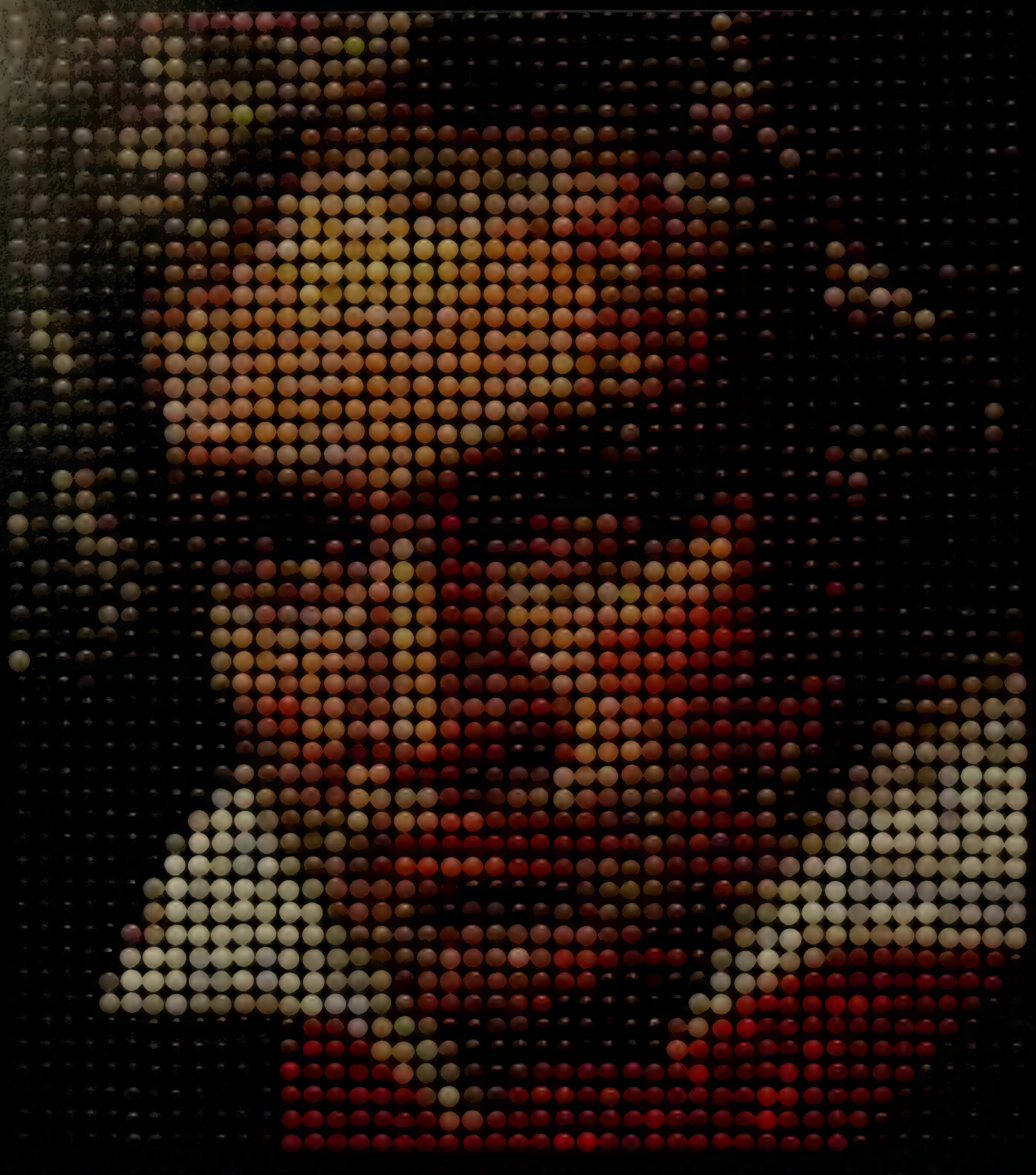
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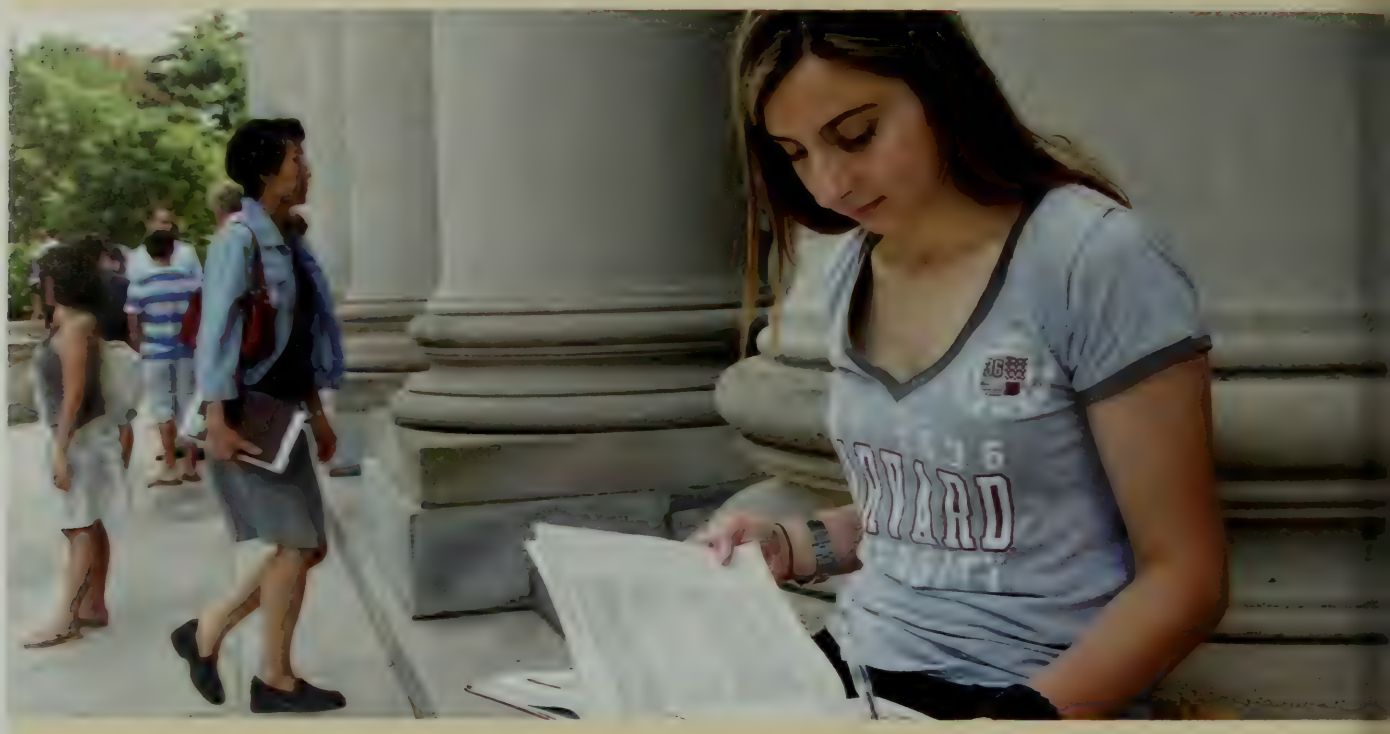
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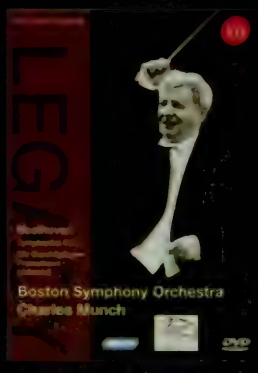
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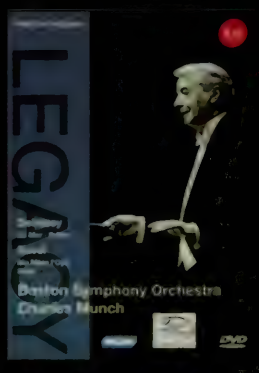


New on DVD—Historic Telecasts of Charles Munch and the BSO

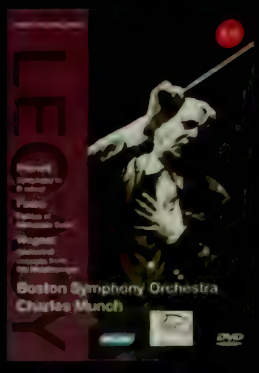
Three new releases in ICA Classics' Legacy series mark the first appearance on DVD of these historic performances from some of the earliest televised concerts featuring the Boston Symphony Orchestra and its then music director Charles Munch.



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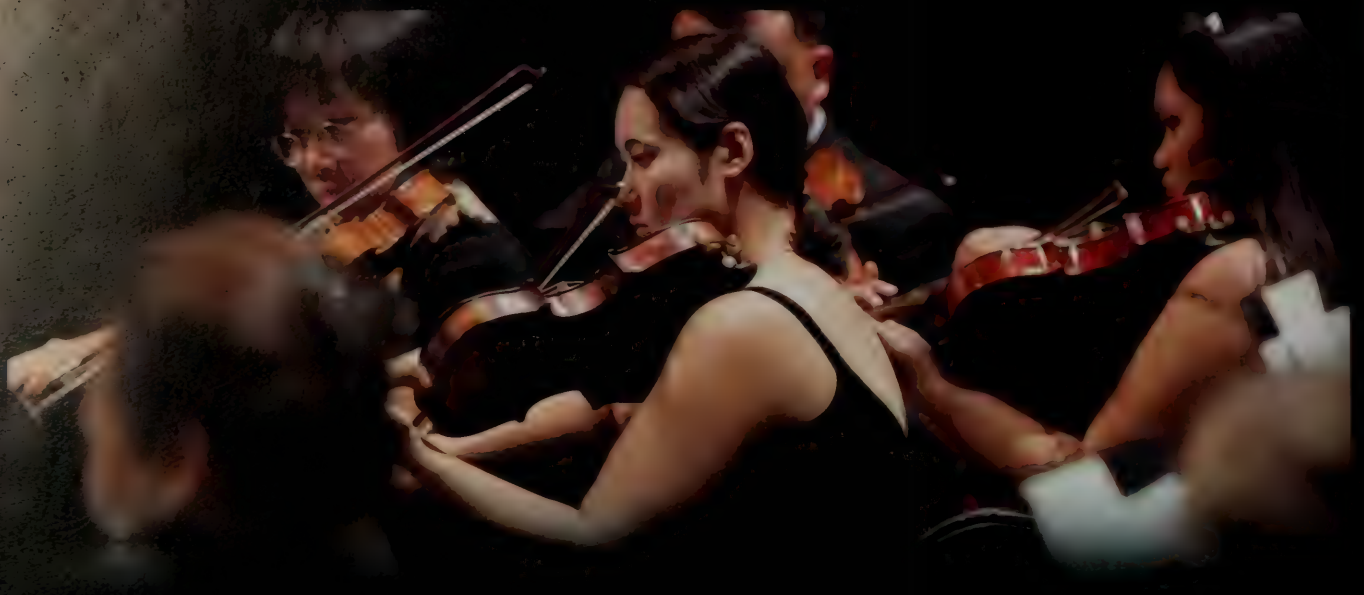
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BSO News

Historic Telecasts of Charles Munch and the BSO Newly Available on DVD

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—released last month, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from Act III of *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus excerpts from *The Creatures of Prometheus*), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs were released on February 22, 2011, and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

March 2011 Carnegie Hall Concerts Mark BSO's 125th Consecutive Season Performing in New York

After founding the Boston Symphony Orchestra in 1881, Major Henry Lee Higginson invested heavily to assure nationwide success; by the end of first conductor Georg Henschel's term in the spring of 1884, the BSO had given four dozen concerts outside the Boston city limits. When Wilhelm Gericke became conductor in the fall of that year, a successful concert in New York was the goal, though he postponed the debut appearance at least once. When the orchestra finally did appear at New York's Steinway Hall on February 14, 1887 (Carnegie Hall did not open until 1891)—with a program of Weber's *Oberon* Overture, Beethoven's Violin Concerto with then concertmaster Franz Kneisel, Handel's Largo, and Beethoven's Fifth Symphony—the response was as positive as Higginson could have wished. As the esteemed New York critic W.J. Henderson recalled years later: "When the visitors had finished the Weber number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered...." And as Gericke himself

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wrote after the event: "New Yorkers did not expect to hear such good orchestra-playing from the Bostonians, and the Bostonians did not expect to get such success in New York."

By the time Arthur Nikisch concluded his term in 1893, the BSO had established a tradition of five visits of two different programs each, so New Yorkers could enjoy ten different concerts annually from the Boston Symphony (almost as many concerts as the New York Philharmonic played in its own 1892-93 home season)—this in addition to the twenty-four subscription programs the BSO gave here in Boston. Such a tradition continued for 70 years, increasing during Erich Leinsdorf's tenure to fifteen New York concerts, though the number decreased after that. By now, the Boston Symphony Orchestra has played more than 1,150 concerts in New York, a tally most likely unrivaled by any other visiting orchestra anywhere. This month's BSO appearances at Carnegie Hall on March 15, 16, and 17 mark the BSO's 125th consecutive year of appearances in New York.

Free Digital Music Seminar This Friday, March 11

Baffled by digital music? The BSO is offering free digital music seminars, free to ticket holders, prior to selected subscription concerts this season. Each seminar lasts about 35 minutes, starting immediately after the evening's Pre-Concert Talk and continuing until about five minutes before the start of the concert. Topics will include an explanation of digital music formats; how to purchase digital music, either as individual items or by subscription; learning how to download and listen to music you have purchased; and information about the BSO's own digital music service and other new media initiatives. The remaining seminars this season are scheduled for this Friday, March 11, in the Miller Room, and Tuesday, April 12, also in the Miller Room. An RSVP is required for these sessions; to reserve your place for a given date, please e-mail customerservice@bso.org.

"BSO 101: Are You Listening," Session 4—Wednesday, March 30, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for this season's final session of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, March 30, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The March 30 session will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel (with some reference also to the matter of illustrative music, the subject planned originally for the January 12 session ultimately cancelled due to snow). Admission is free, but please e-mail customerservice@bso.org to reserve your place if you plan to attend.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra


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available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (remaining concert 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel will discuss Haydn, Bartók, and Beethoven. In the weeks ahead, BSO Assistant Director of Program Publications Robert Kirzinger discusses Adès, Tchaikovsky, and Sibelius (March 26 only) and Helen Greenwald of the New England Conservatory discusses Liszt, Chopin, and Grieg (March 31-April 2).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.



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BSO Members in Concert

BSO violinist Wendy Putnam, who founded the Concord Chamber Music Society, is featured with the Amerigo String Trio on Sunday, March 13, at 3 p.m. at the Concord Academy Performing Arts Center, 16 Main Street, Concord. The program includes Kodály's Intermezzo for String Trio, Ernö Dohnányi's Serenade in C, Opus 10, for violin, viola, and piano, and Dvořák's String Quartet No. 12 in F, Opus 96, *American*. Tickets are $42 and $33 (discounts for seniors and students). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

BSO assistant principal bass Lawrence Wolfe, who also serves as music advisor for the James Library Center for the Arts in Norwell, is joining forces with Winsor Music, led by oboist Peggy Pearson, for two concerts. The program—Beethoven's Septet in E-flat, Opus 20; Boccherini's Quintet for oboe and strings, Opus 39; the world premiere of Kay Rhie's Quartet for oboe, a Winsor Music commission; and Jacob Druckman's *Valentine* for solo double bass—will be presented at the James Library in Norwell on Friday, March 25, at 7:30 p.m. and as part of the Winsor Music Chamber Series at St. Paul's Church, 15 St. Paul Street, Brookline, on Sunday, March 27, at 7 p.m. Tickets for the Norwell performance, which also includes a post-concert reception, are $40 ($75 for two); for further information, visit www.jameslibrary.org or call (781) 659-7100. Tickets for the Brookline performance, which includes a pre-concert talk by Kay Rhie, are $20, with discounts for seniors and students; for further information, visit www.winsormusic.org or call (781) 863-2861

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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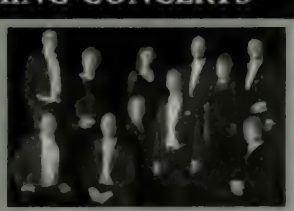
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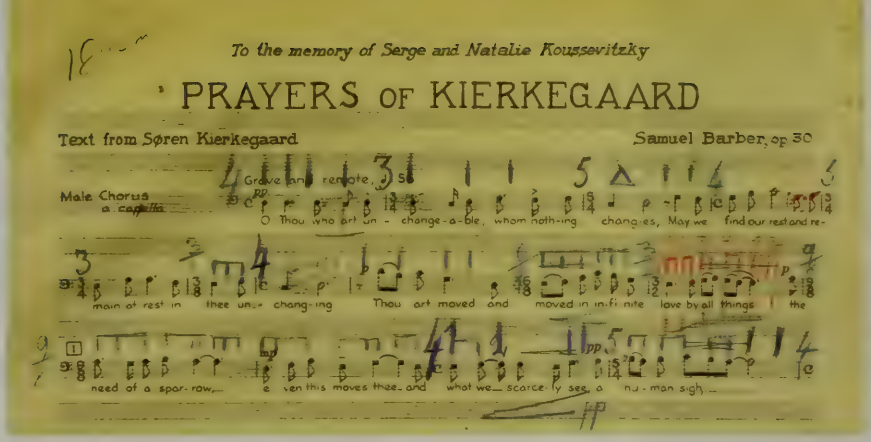
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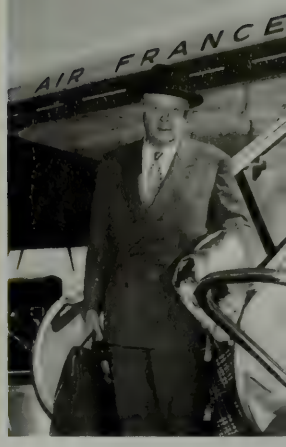
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.





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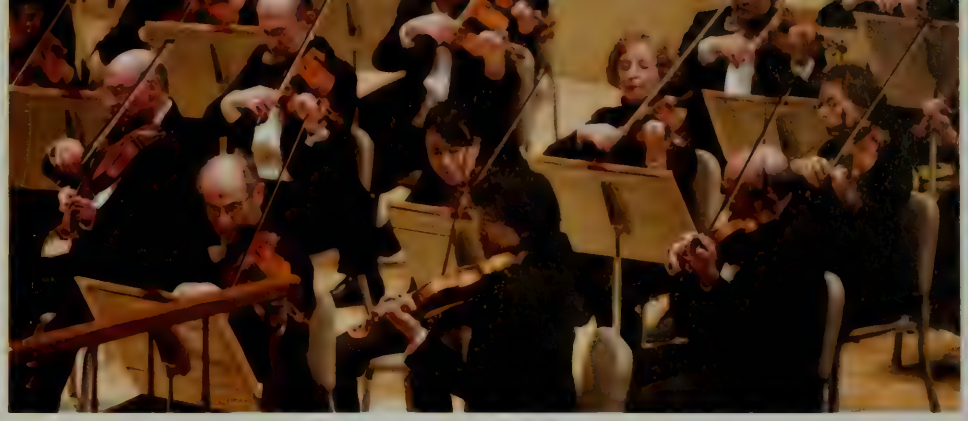
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Friday, March 11, 8pm
Saturday, March 12, 8pm

Please note that these concerts will be conducted by Roberto Abbado substituting for James Levine, who continues to suffer ill effects from a recent procedure addressing his continuing back issues, and that this week's soloist will be Peter Serkin substituting for Maurizio Pollini, who has had to withdraw because of illness. We are extremely grateful that both artists were available to appear at short notice. Please note, too, the following revised program:

ROBERTO ABBADO conducting

HAYDN SYMPHONY NO. 93 IN D

Adagio—Allegro assai
Largo cantabile
Menuetto: Allegro
Finale: Presto ma non troppo

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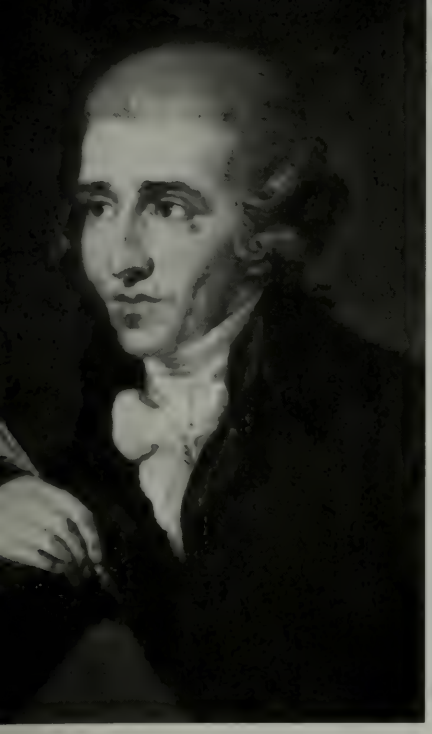
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Joseph Haydn

Symphony No. 93 in D

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in England in the summer of 1791 and led its first performance on February 17, 1792, in London.

THE SCORE OF HAYDN'S SYMPHONY NO. 93 calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into the composer's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you!") is too well known to require elaboration. What is perhaps overlooked in the story of Haydn's trip to England and his success there—which not only left him well off financially for the rest of his life, but also made the Viennese realize that they had a great composer in their midst—is that until this late period in his life (he was nearing sixty), the only member of the audience who really counted was the prince who had been paying his salary. London had the most varied and active musical life of the time, with extended concert series to which enthusiastic listeners could subscribe. If they didn't like what they heard, they could stay away in droves. It was the first time in Haydn's life that he had to face the test of the box office. The initial concerts were certain to be well attended, since curiosity was high; yet there was concern that anyone who wrote so much must sooner or later write himself out. The first concert showed that English audiences had no cause for alarm. Over and over the reviewers noted that Haydn's symphonies were both "pleasing" and "scientific," that this was music at once immediately accessible yet structurally significant (for the naive listener) and original in its application of a fully refined technique (for the musical connoisseur).

Though the symphonies Haydn composed for London were published as numbers 93

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FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 17, at 8 o'clock.

PROGRAMME.

Josef Haydn - - - - Symphony No. 5, in D major

(First time at these concerts.)

I.	Adagio (D major) - - - - - -	3-4
	Allegro assai (D major) - - - - - -	3-4
II.	Largo cantabile (G major) - - - - -	4-4
III.	Menuetto: Allegretto (D major) - - -	3-4
	Trio (D major) - - - - - - - -	3-4
IV.	Finale: Presto ma non troppo (D major) - -	2-4

Antonín Dvořák - - Concerto for Violin, in A minor, Op. 53

(First time in Boston.)

I.	Allegro ma non troppo (A minor) - - -	4-4
II.	Adagio ma non troppo (F major) - - -	3-8
III.	Finale: Allegro giocoso, ma non troppo (A major)	3-8

Julius Röntgen - Ballad on a Norwegian Folk-Melody, Op. 36

(First time in Boston.)

Richard Wagner - - - - - Overture to "Tannhäuser"

SOLOIST:

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There will be an intermission of ten minutes after the violin concerto.

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Program page from the first Boston Symphony performances of Haydn's Symphony No. 93 (then called "No. 5") on November 16 and 17, 1900, with Wilhelm Gericke conducting (BSO Archives)

to 104, the numbering system bears little relationship to the actual chronology of the works. During Haydn's first winter in London he introduced the symphonies we know as numbers 96 and 95. Both were received with great enthusiasm. Haydn was determined not to rest on his laurels. He paid careful attention to the taste of the English public, observing what particularly excited them. The season was so successful that Haydn decided to stay another year. During the summer of 1791 he worked on two symphonies—the ones we know as numbers 93 and 94—while paying a long visit to friends in Hertfordshire. And he surely bore in mind the lessons learned during concerts the preceding winter. The result was even greater success that he had enjoyed the year before. When Symphony No. 93 was performed at Hanover Square on February 17, 1792, the *Times* commented:

> Such a combination of excellence was contained in every movement, as inspired all the performers as well as the audience with enthusiastic ardour. Novelty of idea, agreeable caprice, and whim combined with Haydn's sublime and wonted grandeur,

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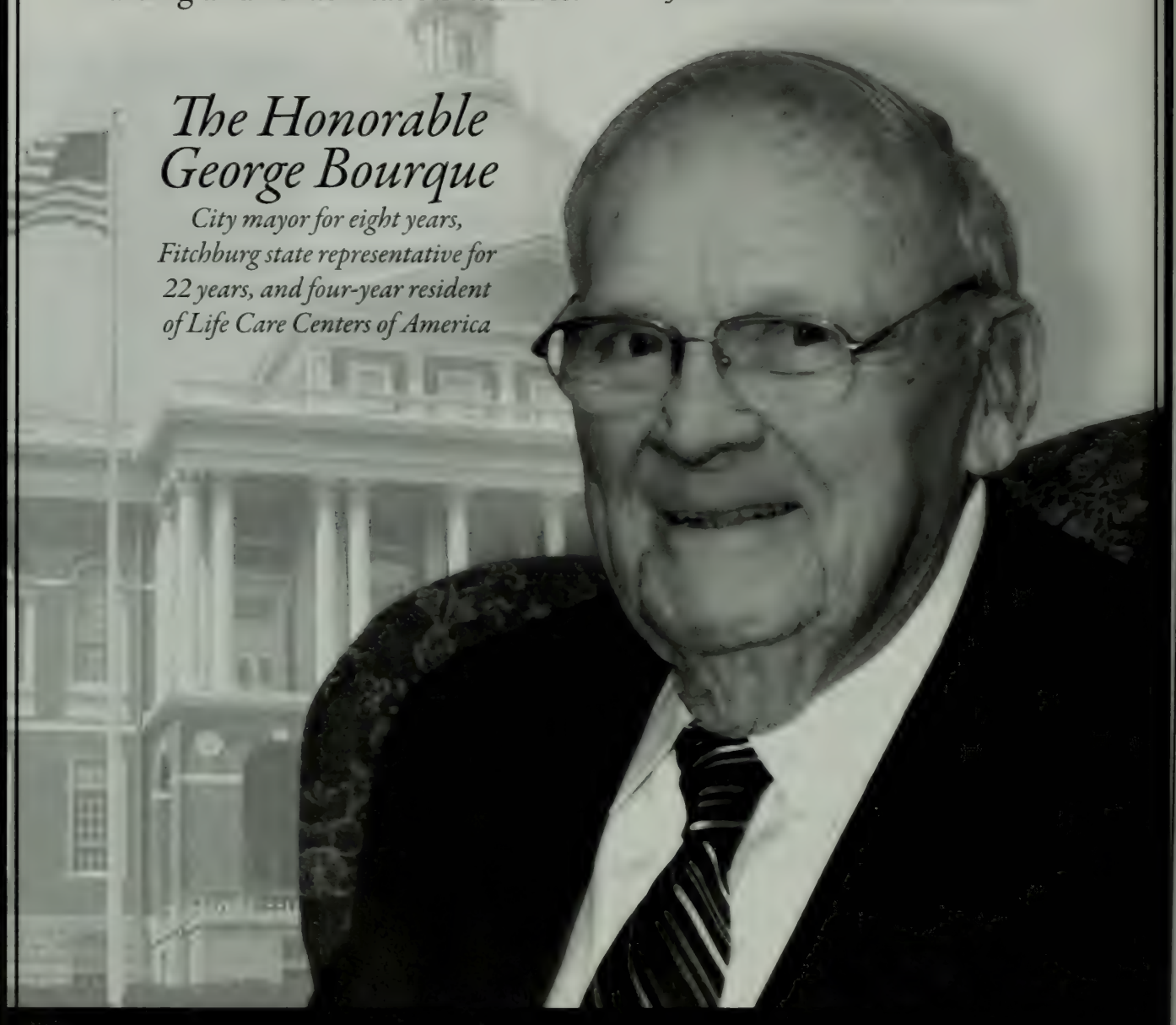
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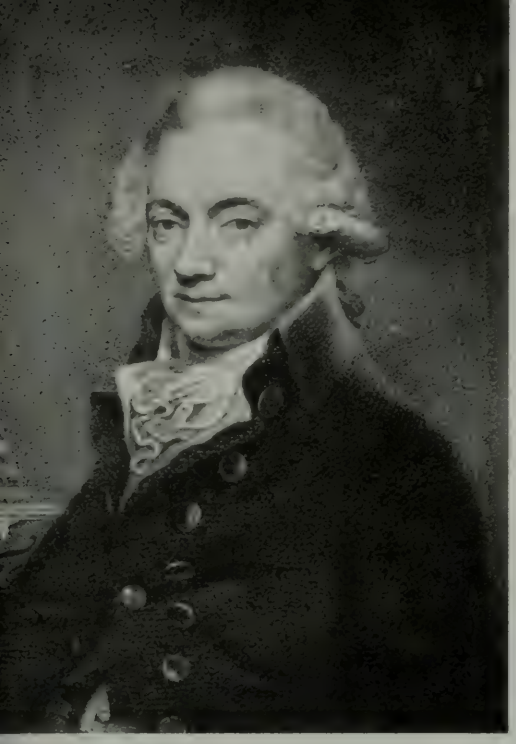


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Johann Peter Salomon (1745-1815)

gave additional consequence to the soul and feelings of every individual present. The Critic's eye brightened with additional lustre—then was the moment that the great Painter might have caught—that, which cannot be thrown on the human frame, but on such rare and great occasions.

The symphony appealed to "the English taste" from the first moment, with a brief but bold slow introduction that implies some hair-raising harmonic adventures before settling onto the jumping-off point for the Allegro. The principal theme is, as H.C. Robbins Landon has remarked, "born popular," a melody of such directness and familiarity that we seem to have known it always. (In some Protestant churches it has even been converted into a hymn tune.) After the first theme has been presented in the strings, Haydn engineers a modulation to the dominant key and the strings introduce a new, though related, theme. The development is devoted almost entirely to a single rhythmic-melodic figure that does not appear in either the first or second themes but seems to fuse elements of both into a new idea.

The slow movement is an original and effective theme-and-variations that emphasizes a number of soloists within the orchestra. The theme is presented strikingly by a solo string quartet, then repeated by the full string ensemble with the addition of a bassoon. A dramatic contrast comes with a section in the minor key filled with weighty dotted rhythms; this is surely Haydn's homage to Handel, whose music he was discovering in London (it was still enormously popular in London even thirty years after Handel's death). Alternations between the main theme and orchestral outbursts of various kinds set us up to expect something poignant and serious as delicate solo statements die away in ethereal silence. Suddenly, though, the bassoons sound a humorous low C, fortissimo—almost the musical equivalent of a Bronx cheer. (This touch of cheerful vulgarity in the elegant context is a much more unexpected "surprise" than the one that gave the nickname to Symphony No. 94.)



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Haydn's Menuetto is a much faster movement than he generally wrote in Austria, and it is full of surprises too. Among these is the strikingly scored passage with a flute playing eighth-notes on a high D while the timpanist, in a rare solo, plays sixteenth-notes on a low D. Oboes and violins speak alternately in the empty octaves in between. This astonishing texture already seems to foreshadow sonorities favored by Gustav Mahler a century later. The Trio is marked by repeated fanfares on the woodwinds and brass; each time, the strings respond in a different—usually unexpected—key.

The finale begins with a lighthearted theme that carries a poignant shift to the minor even within its initial statement. Haydn's treatment leads us to the brink of harmonic cliffs, only to pull us back at the last moment. The return to the tonic is especially witty, convincing us first that we are still a long way from home (with a lone cello playing a figure of octave leaps on a note that implies a distant harmony), when suddenly the entire orchestra blares out the octave leap on D, the home key. Another brief silence, as if to take stock, and the restatement begins.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST AMERICAN PERFORMANCE OF HAYDN'S SYMPHONY NO. 93 *was given by Carl Bergmann and the Philharmonic Society on February 12, 1859, at Niblo's Saloon in New York.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Haydn's Symphony No. 93 were given by Wilhelm Gericke on November 16 and 17, 1900, followed by a repeat performance in Cambridge on December 6 that year. After that, the BSO did not play the piece again until January and February of 1953, when Guido Cantelli led it in Boston, Providence, New London, New York, Washington, and Brooklyn, subsequent performances then being given by Erich Leinsdorf, David Zinman, Trevor Pinnock (the most recent Tanglewood performance, on July 18, 1986), Seiji Ozawa, and David Robertson (the most recent subscription performances, in February 2002).*

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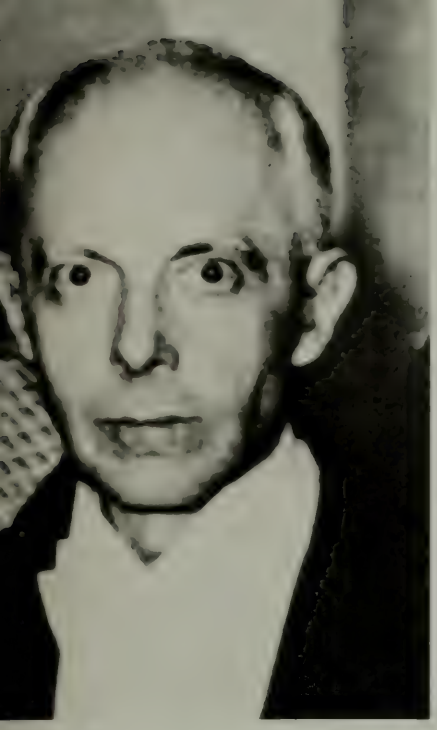
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Béla Bartók

Piano Concerto No. 3

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania) on March 25, 1881, and died in New York on September 26, 1945. The Piano Concerto No. 3 was composed in the summer of 1945. The last seventeen measures, left unfinished at the composer's death, were filled in by Tibor Serly. The first performance was given by pianist György Sándor with Eugene Ormandy conducting the Philadelphia Orchestra on February 8, 1946.

IN ADDITION TO THE SOLO PIANO, THE SCORE calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, tam-tam, xylophone, and strings.

The bitterness of Bartók's last years—compounded of exile from his homeland, a realization that America was even less interested in his music than Europe was, a difficult hand-to-mouth existence eked out from a few performance fees and research grants, and nagging ill health—was somewhat brightened by what seemed to be a sudden upward turn in his fortunes as a composer in what turned out to be his last months. Nothing roused him from his sickbed lethargy so effectively as the commission for an orchestral work offered by Serge Koussevitzky with the guarantee that it would be performed by the Boston Symphony Orchestra. The result, of course, was the Concerto for Orchestra, first performed in December 1944. But even before that auspicious premiere, Bartók had enjoyed the unaccustomed sound of applause from an American audience when Yehudi Menuhin gave the premiere of the Sonata for solo violin in New York. Then, after the rousing success of the Concerto for Orchestra a few weeks later, musicians began approaching him with commissions. William Primrose wanted a viola concerto; a piano duo named Bartlett and Robertson requested a concerto for two pianos. His publisher, Ralph Hawkes, asked for a seventh string quartet. And, for private reasons, he wanted to write a piano concerto. Of these four works, which might have augured a whole new stage of Bartók's career had his health been better, he never even started the two-piano concerto. The string quartet reached the stage of preliminary sketches. Bartók worked at

Twenty-third Program

FRIDAY AFTERNOON, APRIL 9, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 10, *at* 8:30 *o'clock*

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BUSONI "Rondo Arlecchinesco," *Op.* 46
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BARTÓK Concerto for Piano and Orchestra, No. 3

I. Allegretto
II. Adagio religioso
III. Allegro vivace

(First performance at these concerts)

INTERMISSION

BRAHMS Variations on a Theme of Haydn, *Op.* 56a

COPLAND "Music for a Great City"

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III. Subway Jam
IV. Toward the Bridge

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Program page from the first Boston Symphony performances of Bartók's Piano Concerto No. 3 on April 9 and 10, 1965, with soloist Sidney Foster and guest conductor Aaron Copland (BSO Archives)

length on the viola concerto, and even announced to Primrose that it was finished "in draft, so that only the score has to be written, which means a purely mechanical work, so to speak." (But when Tibor Serly undertook to prepare the draft for performance after Bartók's death, it proved to be a difficult task: Bartók often sketched and rewrote over earlier passages, and his final intentions were by no means always clear. He himself could have deciphered the mass of crowded notations, but it is not likely that another could easily divine his precise intentions.) It was the piano concerto—his third—that attracted his attention during these final months, and it was this concerto that was the most completely finished of all his post-Concerto for Orchestra works.

Intended as a vehicle for his wife, Ditta Pásztory, the concerto reveals in its every measure that it is not one of the concertos Bartók composed for himself. It is altogether lighter and more transparent than either of the earlier concertos (which had been his own showpieces). Moreover, the middle section of the second movement is based on birdcalls that Bartók wrote down during the winter of 1943-44, which he spent (for his health) in Asheville, North Carolina. Halsey Stevens has pointed out the similarity in spirit between the "night music" of the concerto and the movement entitled "The Night's Music" from the *Out of Doors* suite for piano, a movement that was dedicated "to Ditta."

Throughout the concerto the textures are transparent and light, never remotely close to overwhelming the piano, which is itself treated in an unusual manner. Gone are the great pounding, muscular chords; here the piano, as often as not, is crystalline and linear, often with both hands playing a single line in octaves. The character of the opening movement is, however, full of Bartók's longing for his homeland—it is in the style of a *verbunkos*, with its sharply dotted rhythms and ornate melodic turns. The slow movement's chorale theme (which justifies the designation *religioso* in the tempo marking), which appears in the piano with support from the strings, returns after the delicate "night music" section in the woodwinds, with the solo piano providing the conversational gambits. The finale is



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Bartók with the pianist György Sándor, who premiered the Piano Concerto No. 3 with conductor Eugene Ormandy in Philadelphia on February 8, 1946, five months after the composer's death

an energetic dance that keeps reappearing rondo-fashion, varied by inventive and lively contrapuntal interludes.

Tibor Serly looked in on Bartók on September 21, 1945, to find him in bed, working on the close of the Third Concerto. The composer's son, Péter, had drawn in the bar lines, and Bartók had already marked "*vége*," to indicate "the end," but he never completely filled in those last seventeen measures: Serly would complete the orchestration from the sketched-out indications. The following day Bartók was taken to the hospital, from which he never returned. Despite the many miseries of his last years, he seems finally to have been more content with the way things had turned out. To the end he was full of plans to complete the commissioned works and go on to still other projects. As he said to one of the hospital doctors, "I am only sorry that I have to leave with my baggage full."

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE OF BARTÓK'S PIANO CONCERTO NO. 3 *was the world premiere, on February 8, 1946, with soloist György Sándor and the Philadelphia Orchestra under the direction of Eugene Ormandy (as stated at the start of the program note).*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of of Bartók's Piano Concerto No. 3 took place on April 9 and 10, 1965, with soloist Sidney Foster under Aaron Copland's direction. Subsequent BSO performances have featured Peter Serkin with Charles Dutoit conducting, Garrick Ohlsson with Marek Janowski (the BSO's only Tanglewood performance, on August 21, 1992), Piotr Anderszewski also with Janowski, Richard Goode with David Zinman, and, for the most recent subscription performances, in March 2008, András Schiff with Bernard Haitink.*



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Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

LUDWIG VAN BEETHOVEN was born in Bonn (then an independent electorate) probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He began to sketch the fifth symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, at the Theater an der Wien in Vienna.

THE SYMPHONY IS SCORED for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the

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PROGRAMME.

BEETHOVEN

BORN DECEMBER 17TH, 1770.

OVERTURE

TO GOETHE'S EGMONT.

Op. 84.

CONCERTO FOR PIANOFORTE.

In G. No. 4. Op. 58.

Allegro moderato.—Andante con moto.—Rondo (Vivace; Presto.)—

[Cadenzas by Moscheles.]

TWO SONGS WITH PIANOFORTE.

Goethe's "Wonne der Wehmut" and "Mignon."

MRS. HENSCHEL.

SYMPHONY.

In C minor. No. 5, Op. 67.

Allegro con brio.—Andante con moto.—Allegro.

Allegro; Presto.

SOLOIST:

MR. GEORGE W. SUMNER.

MR. SUMNER will use a CHICKERING PIANO.

Program page from the first Boston Symphony performances of Beethoven's Symphony No. 5, with Georg Henschel conducting on December 17, 1881, during the orchestra's first season, as part of an all-Beethoven program marking the composer's birthday (BSO Archives)

Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports [the famous contralto] Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the

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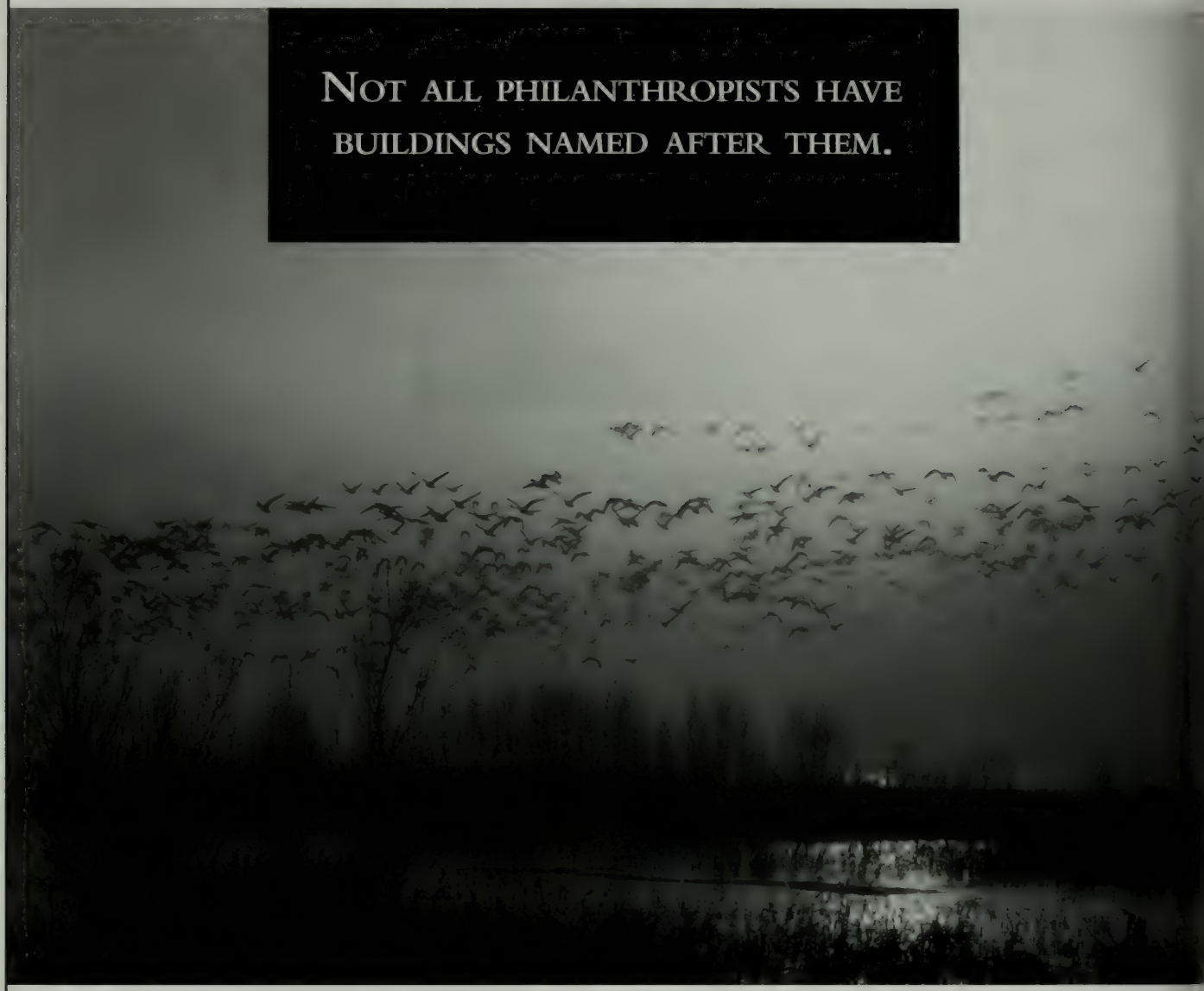
Vienna's Theater an der Wien, where Beethoven's Fifth Symphony was premiered in his mammoth concert of December 22, 1808

listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven had already introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately

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retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

Marc Mandel

THE FIRST DOCUMENTED AMERICAN PERFORMANCE *of Beethoven's Fifth Symphony was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE *of Beethoven's Fifth Symphony was led by Georg Henschel on December 17, 1881, in the ninth concert of the orchestra's first season. Subsequent BSO performances were given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Daniel Barenboim, Max Rudolf, Eugene Ormandy, Rafael Kubelik, Hans Vonk, Klaus Tennstedt, Edo de Waart, Seiji Ozawa, Joseph Silverstein, Kurt Masur, Marek Janowski, Bernard Haitink, Christoph von Dohnányi, and Rafael Frühbeck de Burgos (including the most recent subscription performances, in October 2009, and the most recent Tanglewood performance, on July 10, 2010).*

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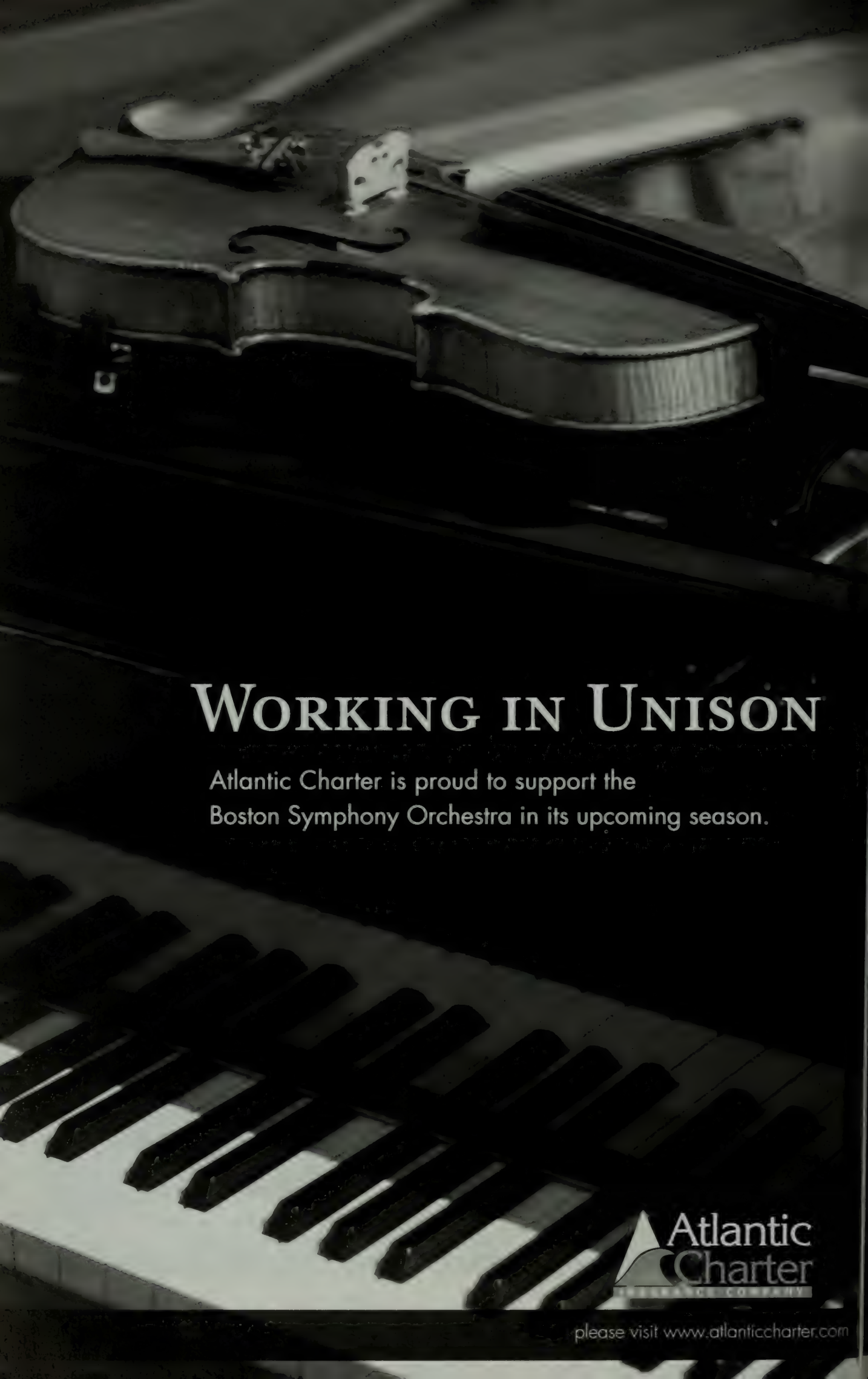
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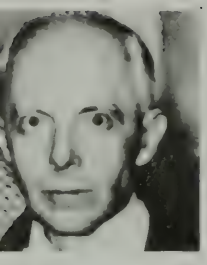

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The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 93 is discussed in Volume III, "Haydn in England," which covers the years 1791-1795. A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). Jones also provided the chapter on "The Symphonies of Joseph Haydn" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Oxford paperback). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Important older sets of the twelve London symphonies—Haydn's symphonies 93-104—include Sir Colin Davis's with the Royal Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). A recent set of Haydn's twelve London symphonies (with No. 68 thrown in for good measure) has Nikolaus Harnoncourt conducting the Royal Concertgebouw Orchestra (Warner Classics). Complete sets of the Haydn symphonies at a reasonable price include Adam Fischer's with the Austro-Hungarian Haydn Orchestra (Brilliant Classics) and Dennis Russell Davies's with the Stuttgart Chamber Orchestra (Sony). Though not currently listed, period-instrument traversals of Haydn's symphonies were recorded by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Individual recordings worth investigating of Haydn's Symphony No. 93 include Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon), Leonard Bernstein's with the New York Philharmonic (Sony), George Szell's with the Cleveland Orchestra (Sony), and, for the historically minded, Guido Cantelli with the NBC Symphony Orchestra (Testament, both studio-recorded in 1949 and live from 1950).



Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Bartók's concertos are discussed by Arnold Whittall in the chapter "The Concerto in Modern Times" in *A Guide to the Concerto*, edited by Robert Layton (Oxford paperback).

Peter Serkin recorded Bartók's First and Third piano concertos with Seiji Ozawa and the Chicago Symphony Orchestra (originally RCA). Noteworthy complete sets of the three Bartók piano concertos include Yefim Bronfman's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical), Géza Anda's with Ferenc Fricsay and the Berlin Radio Symphony (Deutsche Grammophon), Jenö Jandó's with András Ligeti and the Budapest Symphony Orchestra (Naxos), Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (in a Philips "Duo" also including the Violin Concerto No. 1 and the Concerto for Orchestra), András Schiff's with Iván Fischer and the Budapest Festival Orchestra (Elatus), and Zoltán Kocsis's with Iván Fischer and the Budapest Festival Orchestra (Philips). A single disc with all three concertos led by Pierre Boulez

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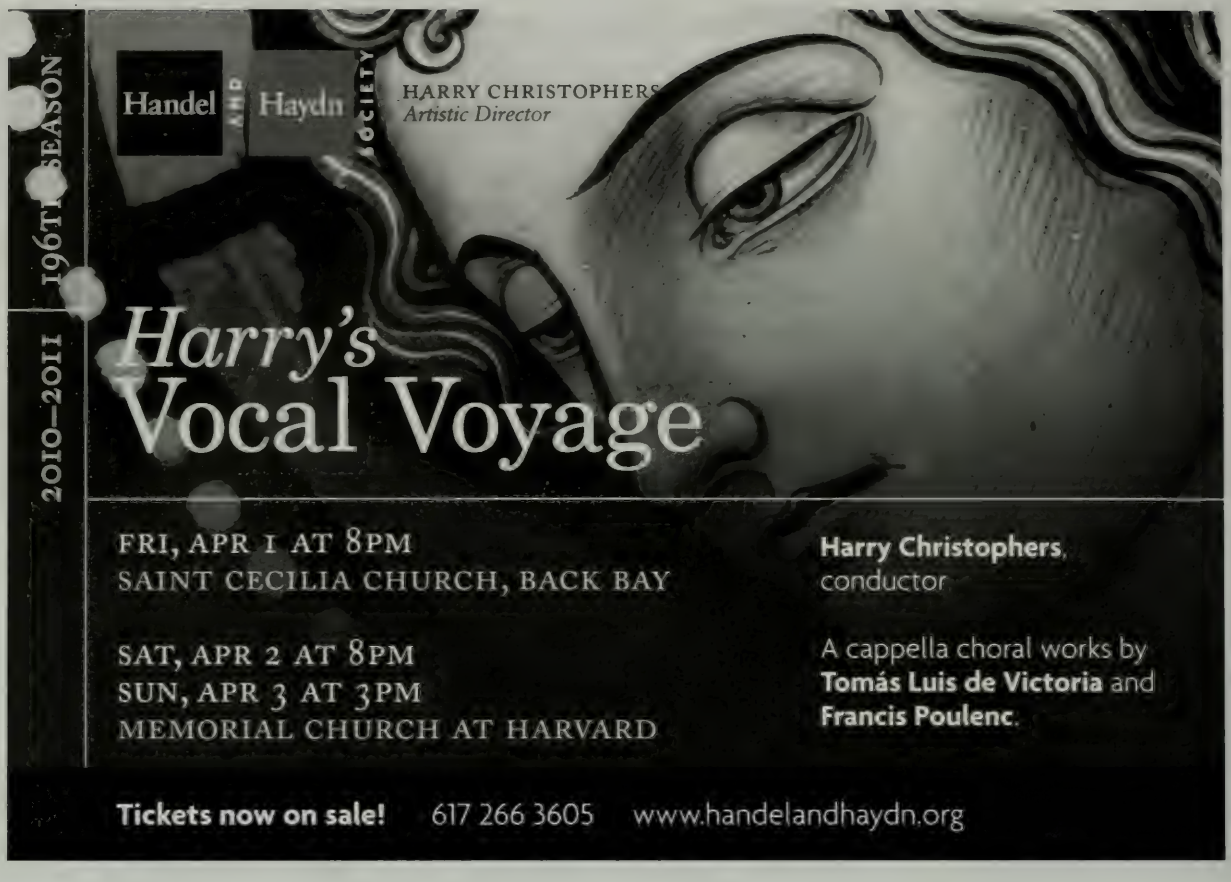
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features different pianists and orchestras in each of them: Krystian Zimerman and the Chicago Symphony Orchestra in No. 1, Leif Ove Andsnes and the Berlin Philharmonic in No. 2, and Hélène Grimaud and the London Symphony Orchestra in No. 3 (Deutsche Grammophon). Jonathan Biss can be heard in a live 2003 performance of the Piano Concerto No. 3 from 2003 with James Levine and the Munich Philharmonic (Oehms). Maurizio Pollini has recorded Bartók's Second and Third piano concertos with Claudio Abbado and the Chicago Symphony Orchestra (Deutsche Grammophon). The composer himself can be heard as soloist in fragments from a 1938 performance of the Second Concerto (about sixteen minutes' worth) with Ernest Ansermet conducting the Budapest Concert Orchestra (Hungaroton). Pianist György Sándor (a pupil of Bartók's) is the featured soloist with Michael Gielen leading the Vienna Symphony Orchestra and Bamberg Symphony Orchestra in a two-disc budget-priced box including the three piano concertos plus the Sonata for Two Pianos and Percussion and other works (Vox).



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on all nine Beethoven symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (Vintage paperback); Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback); Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on Beethoven in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).



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The Boston Symphony Orchestra recorded Beethoven's Symphony No. 5 under Seiji Ozawa (in 1981 for Telarc), Rafael Kubelik (in 1973 for Deutsche Grammophon), Erich Leinsdorf (in 1968 for RCA), Charles Munch (in 1955 for RCA), and Serge Koussevitzky (in 1944 for RCA). Noteworthy complete Beethoven symphony cycles in "modern" recordings of varying vintage include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the cycle issued in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Osmo Vänskä's with the Minnesota Orchestra (BIS). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).

Historic recordings of Beethoven's Fifth Symphony include multiple versions, both studio-recorded and "live," led by Wilhelm Furtwängler and Arturo Toscanini. Recommended Furtwängler renditions include a 1943 wartime performance with the Berlin Philharmonic (Deusche Grammophon) and a 1954 studio recording with the Vienna Philharmonic (EMI). The "official" Toscanini release is a 1952 NBC Symphony broadcast (RCA), but collectors will want to know the one that was part of the conductor's extraordinary 1939 NBC Symphony Beethoven broadcast cycle (Music & Arts). Also worth seeking is a thrilling broadcast performance of the Fifth from December 1950 with the NBC Symphony Orchestra led by Guido Cantelli (Testament). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—was reissued on CD in impressively listenable sound by Naxos but now seems hard to find. An earlier cycle, issued in 1927 to mark the 100th anniversary of the composer's death, was recorded for Columbia by Georg Henschel (No. 1, with the Royal Philharmonic, the only recording Henschel ever conducted), Thomas Beecham (No. 2, with the London Symphony), Henry Wood (No. 3, with the New Queen's Hall Orchestra), Hamilton Harty (No. 4, with the Hallé Orchestra), and Weingartner (Nos. 5-8 with the Royal Philharmonic, No. 9 with the London Symphony).

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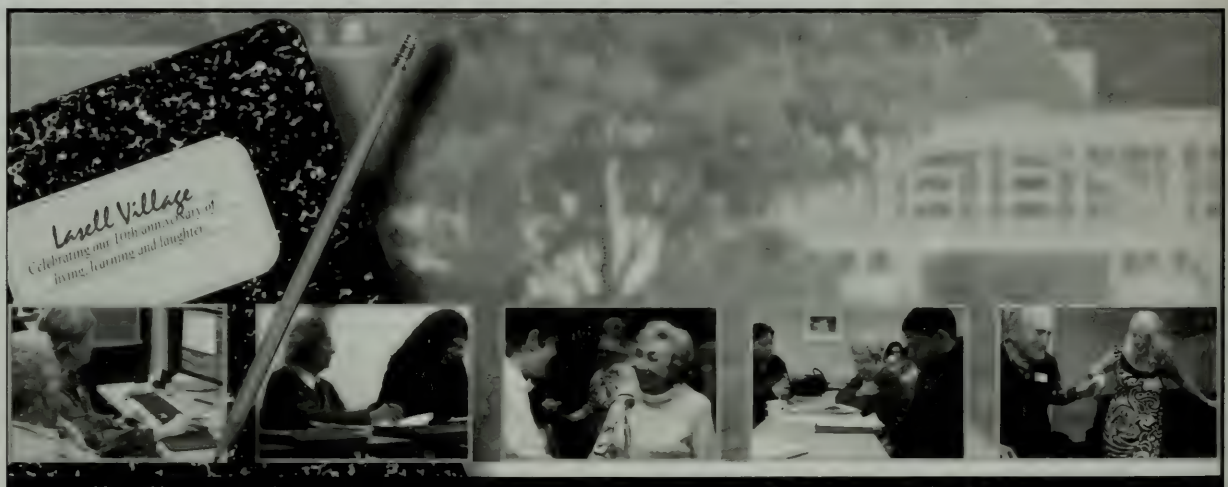
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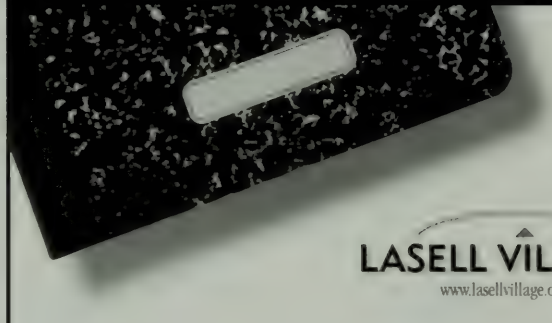
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Orchestra of St. Luke's in 1991 at New York's Lincoln Center. Well-known for his work in opera, he has conducted many new productions and world premieres at venues including the Metropolitan Opera, Vienna Staatsoper, La Scala, Bayerische Staatsoper, Teatro Regio di Torino, and Maggio Musicale Fiorentino. His recordings include award-winning performances of Bellini's *I Capuleti e I Montecchi* and Rossini's *Tancredi*. Roberto Abbado made his Boston Symphony debut in November 1998 and has since appeared numerous times with the orchestra at Symphony Hall and at Tanglewood, most recently for subscription performances of music by Henze, Mozart, Mendelssohn, and Rachmaninoff in October 2002. His most recent Tanglewood appearance with the BSO was in July 2002, followed by a Tanglewood appearance in July 2008 with the Orchestra of St. Luke's.



Peter Serkin

Peter Serkin's rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall, and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed with the world's major symphony orchestras under such eminent conductors as Ozawa, Boulez, Barenboim, Abbado, Rattle, Levine, Blomstedt, and Eschenbach. Also a dedicated chamber musician, he has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri, and Orion string quartets, and with TASHI, of which he was a founding member. Mr. Serkin has performed many significant world premieres, in particular of numerous works written for him. including most recently the world premieres of Charles Wuorinen's Piano Concerto No. 4 with James Levine and the Boston Symphony Orchestra in Boston, at Carnegie Hall, and at Tanglewood; Elliott Carter's *Intermittences*, commissioned by



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Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen's *Time Regained*, a fantasy for piano and orchestra, with Levine and the Metropolitan Opera Orchestra at Carnegie Hall, as well as the composer's second piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet. Highlights of recent and upcoming appearances include performances in the United States with the major orchestras of New York, Los Angeles, Philadelphia, Minnesota, Boston, Chicago, Philadelphia, Detroit, Minnesota, St. Louis, Toronto, Cincinnati, Atlanta, and Seattle; European appearances with the Vienna Philharmonic, Berlin Philharmonic, Deutsches Symphonie-Orchester, and Bamberg Symphony; recitals at Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York's 92nd Street Y; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and, with the Philadelphia Orchestra, the Mann Center. In September 2007 Mr. Serkin played recitals in Japan featuring works of Toru Takemitsu and Bach in honor of the 10th anniversary of Takemitsu's death; he returned to Japan in October 2010 to work with the Tokyo and Osaka philharmonics under Oliver Knussen. His wide-ranging recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen; three Beethoven sonatas; the Brahms violin sonatas with Pamela Frank; Dvořák's Piano Quintet with the Orion String Quartet; quintets by Henze and Brahms; the Bach double and triple concertos; Takemitsu's *Quotation of a Dream*; and, most recently, Schoenberg's complete works for solo piano. Mr. Serkin's recording of the six Mozart concertos composed in 1784 was nominated for a Grammy and received the Deutsche Schallplatten as well as *Stereo Review*'s "Best Recording of the Year." Peter Serkin made his Boston Symphony Orchestra debut at Tanglewood in July 1970 and has since appeared many times with the orchestra in Boston, at Tanglewood, and in New York. His most recent Tanglewood appearance with the BSO was in July 2008, his most recent subscription appearances in October 2009.

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Next Program...

Friday, March 25, 7pm (UnderScore Friday series, including commentary by the conductor)
Saturday, March 26, 8pm

THOMAS ADÈS conducting

TCHAIKOVSKY	"THE TEMPEST," SYMPHONIC FANTASIA AFTER SHAKESPEARE, OPUS 18
ADÈS	VIOLIN CONCERTO, "CONCENTRIC PATHS," OPUS 23 (2005) I. Rings II. Paths III. Rounds **ANTHONY MARWOOD**

{ I N T E R M I S S I O N }

PRE-CONCERT TALK (MARCH 26 ONLY) BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

The English composer Thomas Adès (b.1971) burst on the scene in his early twenties with such brilliantly original works as his *Living Toys* and his audacious opera *Powder Her Face*. He has since established a prominent career as composer, pianist, and conductor. Making his BSO debut in these concerts, Adès conducts a thoughtfully conceived program, much of it inspired by Shakespeare's great play *The Tempest*, including Tchaikovsky's 1875 tone poem of that name; an orchestral suite derived from Sibelius's 1926 incidental music for a production of Shakespeare's play; and scenes from Adès's own 2004 opera, *The Tempest*, which was commissioned and premiered by the Royal Opera, Covent Garden. The scenes from the opera feature the BSO debuts of Israeli soprano Hila Plitmann, English soprano Kate Royal, and English tenor Toby Spence, along with the return to Symphony Hall of baritone Christopher Maltman. Also making his BSO debut is the English violinist Anthony Marwood, performing Thomas Adès's acclaimed Violin Concerto, *Concentric Paths* (2005).

SIBELIUS

PRELUDE (OPUS 109, NO. 1) AND SUITE NO. 1 (OPUS 109, NO. 2) FROM "THE TEMPEST"

Prelude
The Oak Tree
Humoresque
Caliban's Song
The Harvesters
Canon
Scena
Intrada-Berceuse
Entr'acte
Ariel's Song
The Storm

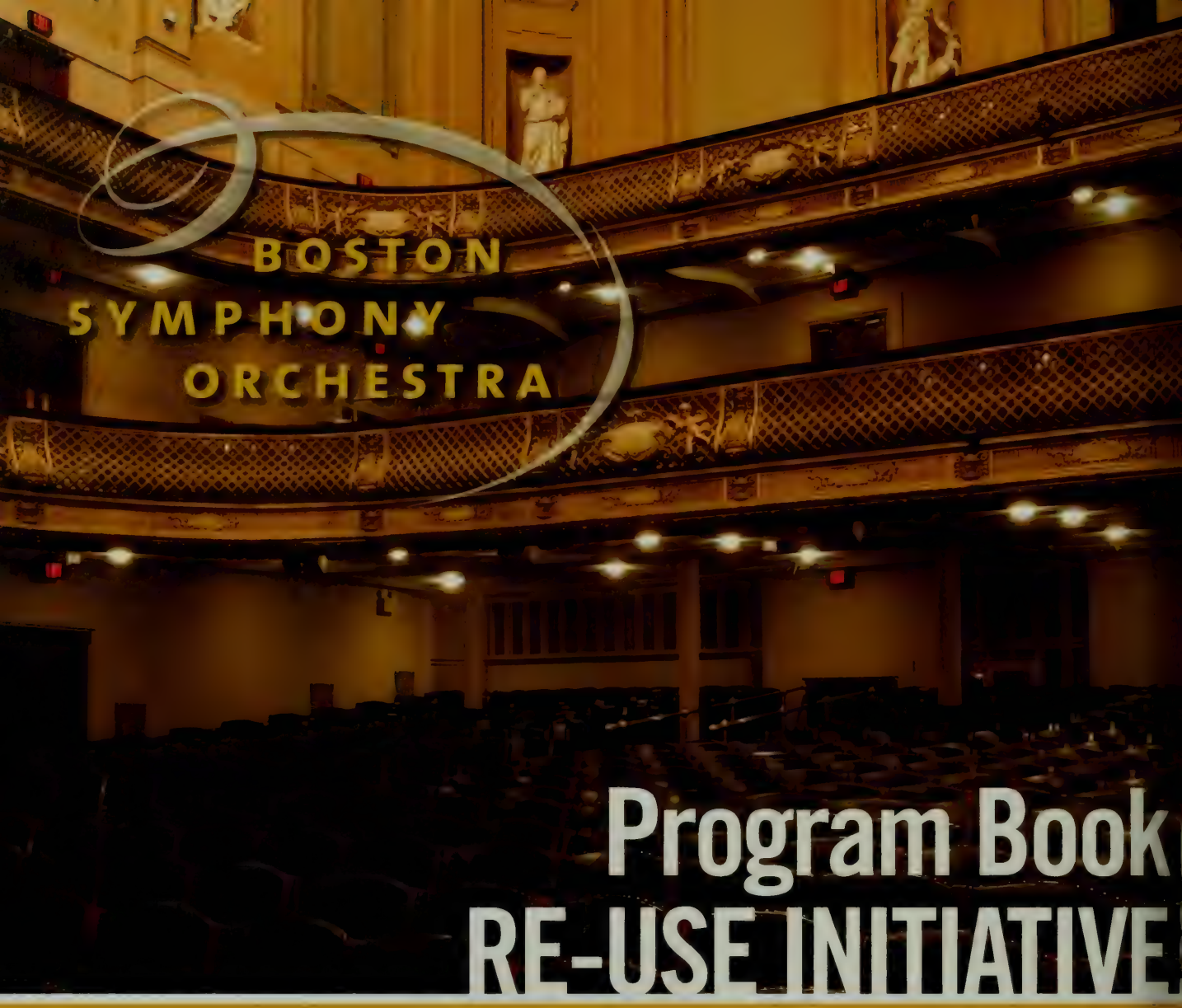
ADÈS

SCENES FROM "THE TEMPEST" (2004)

Act I, scene 3 (Prospero, Ariel)
Act I, scene 5 (Prospero, Ariel)
Act I, scene 6 (Ferdinand, Miranda, Prospero, Ariel)
Act II, scene 4 (Ferdinand and Miranda, then Prospero)

HILA PLITMANN, SOPRANO (ARIEL)
KATE ROYAL, SOPRANO (MIRANDA)
TOBY SPENCE, TENOR (FERDINAND)
CHRISTOPHER MALTMAN, BARITONE (PROSPERO)





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PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

UnderScore Friday 3 March 25, 7-9:25
(includes commentary by the conductor)
Saturday 'A' March 26, 8-10:05

THOMAS ADÈS, conductor
ANTHONY MARWOOD, violin
HILA PLITMANN, soprano (Ariel)
KATE ROYAL, soprano (Miranda)
TOBY SPENCE, tenor (Ferdinand)
CHRISTOPHER MALTMAN, baritone (Prospero)

TCHAIKOVSKY	*The Tempest*, Symphonic fantasia
ADÈS	Violin Concerto, *Concentric Paths*
SIBELIUS	Prelude and Suite No. 1 from *The Tempest*
ADÈS	Scenes from *The Tempest*

Thursday 'C' March 31, 8-10:05
Friday 'B' April 1, 1:30-3:35
Saturday 'B' April 2, 8-10:05

JOHN NELSON, conductor
EVGENY KISSIN, piano

LISZT	*Mephisto* Waltz No. 1, for orchestra
CHOPIN	Piano Concerto No. 1
LISZT	*Orpheus*
GRIEG	Piano Concerto

Sunday, April 3, 3pm
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KURTÁG	*Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d
KURTÁG	Bagatelles for flute, double bass, and piano, Op. 14d
BRAHMS	Trio in E-flat for violin, horn, and piano, Op. 40
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Wednesday, April 6, 7:30pm (Open Rehearsal)
Thursday 'D' April 7, 8-9:35
Friday 'A' April 8, 1:30-3:05
Saturday 'A' April 9, 8-9:35
Tuesday 'B' April 12, 8-9:35

SIR COLIN DAVIS, conductor
WILLIAM R. HUDGINS, clarinet

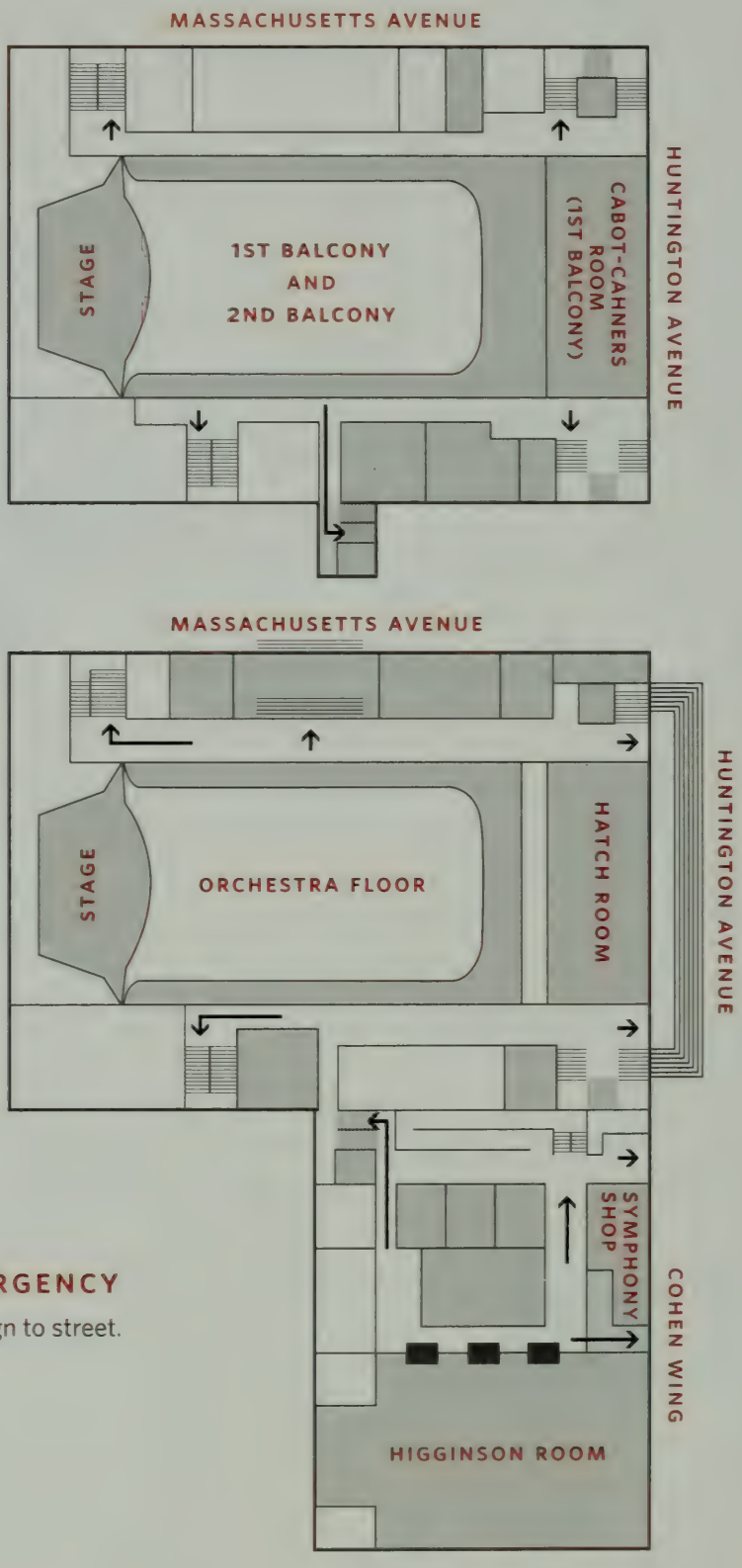
MOZART	Symphony No. 32
MOZART	Clarinet Concerto
HAYDN	Symphony No. 97

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Friday, March 11, at 2:30

COMMUNITY CONCERT VII
Sunday, March 13, at 3, at Endicott College Center for the Arts, Beverly

The free Community Concerts are made possible by a generous grant from the Lowell Institute.

BO YOUP HWANG, violin (1st violin in Haydn)
ALEXANDER VELINZON, violin (1st violin in Schubert)
STEVEN ANSELL, viola
JONATHAN MILLER, cello (Haydn; 1st cello in Schubert)
OWEN YOUNG, cello (2nd cello in Schubert)

HAYDN — String Quartet in D, Opus 50, No. 6, *The Frog*

Allegro
Poco Adagio
Menuetto: Allegretto; Trio
Finale: Allegro con spirit

Mr. HWANG, Mr. VELINZON, Mr. ANSELL, and Mr. MILLER

SCHUBERT — Quintet in C for two violins, viola, and two cellos, D.956

Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

Mr. VELINZON, Mr. HWANG, Mr. ANSELL, Mr. MILLER, and Mr. YOUNG

Joseph Haydn (1732-1809)
String Quartet No. 41 in D, Opus 50, No. 6, *The Frog* (Hob. III:49)

This quartet of Haydn's, written in 1786, is the sixth in the series of quartets known collectively as "The Prussian Quartets," dedicated to King Friedrich Wilhelm II of Prussia (1744-97), Frederick the Great's nephew and successor. Commentators assert that the final victory of the cello over the gamba can be attributed to Friedrich Wilhelm's personal preference as an amateur cello player, as well as to his hiring of great cellists and cellist-composers for his court. He encouraged Mozart and Haydn to create more prominent cello parts in their quartets; and in gratitude for Haydn's work, he famously sent the composer a valuable ring, which Haydn treasured and is said to have worn when composing.

The quartets of Opus 50 have been seen as a response to the six quartets Mozart dedicated to Haydn a few years earlier. In this particular quartet, the final and the most lighthearted of the set, Haydn stresses the equality of the four voices, and also gives the Trio of the minuet more weight than he had in earlier works.

The opening Allegro is exemplary of Haydn's good sense of humor. It begins with what can be recognized as a final cadence and reaches the tonic of the home key only at the end of the initial phrase rather than starting right out by establishing the key. A six-note motif serves as foundation for the whole movement, and Haydn presents its genial melody in the exposition over insistent accompaniment figures. This melody is worked out motivically in a texture that is often imitative and contains many effective key changes; the development is more extended than in earlier works. The instruments are each independently treated, but they cooperate to discuss each subject completely.

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The slow movement sings tenderly, beginning in the minor mode. There are several unexpected melodic turns and pleasing harmonic progressions as the music moves along with variations, incorporating especially well-conceived inner voices. The central section brings the work into the major mode, in a slightly varied form of the initial subject, making the movement, in some critics' estimation, a monothematic one. In the last section, Haydn returns to material he used initially.

The vigorous and dynamic third-movement minuet has a marked foot-stomping rhythmic feel, with many dotted rhythms and "Scotch snaps" (the latter a rhythmic figure featuring a short note on the beat followed by a longer note, such as a sixteenth-note and then a dotted eighth-note). The graceful Trio is more reserved in expression, featuring several charming pauses and a repeated-note melody that echoes ideas explored in the slow movement.

The popularity of this quartet is due largely to the lively, effervescent spirit of the energetic finale, which moves forward energetically and features extensive use of *bariolage*, a technique of rapidly alternating the same note played on two different strings. It is from some of these passages, suggestive of gay croaking sounds, that the quartet received its nickname, *The Frog*. Actually, this unusual sound has also given the work other nicknames—including "The row in Vienna" and "House on fire!"—which did not succeed as well or remain with the work permanently. After the noteworthy initial subject, a smooth second theme, akin to the opening theme of the first movement, is introduced.

The original manuscripts for this and three other quartets of the Opus 50 set suddenly appeared in 1982 after a concert in Melbourne, Australia, when a lady presented them in a shopping bag to Christopher Hogwood, the English conductor, harpsichordist, and writer who has also been one of the most influential proponents of the historically informed early-music movement.

—Susan Halpern

Franz Schubert (1797-1828)
Quintet in C for two violins, viola, and two cellos, D.956

Virtually nothing is known of the history of Schubert's C major string quintet—his greatest chamber composition—except that he turned to it in August 1828, only months before his tragically premature death in November, and probably completed the piece in September. We have no idea why he chose the particular ensemble—with two cellos, as Boccherini had done in his quintets, rather than the two violas Mozart preferred—nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not published until a full quarter-century after his death. Still, it remains the only truly great composition for a string quintet with two cellos and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually completed the composition of a quintet in F minor directly modeled on Schubert's work; but he finally converted it into two alternative forms: the F minor quintet, Opus 34a, for string quartet and piano, and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model.

Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. The first three chords are a good example: a C major triad followed by a diminished-seventh chord on C, followed by another C major triad to end the first part of the phrase. To an earlier composer, the diminished chord would have demanded harmonic movement, its tensions would have insisted on resolution. Here, the chord simply *is*, a characteristic sound in its own right, possibly suggesting foreboding, or immensity, or mysticism—but *not* harmonic movement. Soon these three chords become a kind of motto embedded in the principal theme.

Another unforgettable example of Schubert's search for richer harmonic color—indeed the emotional high point of the first movement—is the arrival at the second theme. Conventional harmonic practice decreed that the secondary key must be G if the tonic is C. Schubert appears to accede to this practice with a vigorous modulation to G, but the moment he lands on it, he leaves the two cellos hanging on the note without other accompaniment, and the second cello unexpectedly melts down the scale to E-flat, whereupon the cellos duet in a lush new theme in that key. But there is another surprise: having now convinced us that the secondary material would not be in the expected key, Schubert modulates yet again, this time to G, for still another thematic statement and the conclusion of the exposition.

As the quintet proceeds, what are called "Neapolitan relationships" come increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider and more piquant harmonic range, turned to vivid expressive use. In the slow movement, which begins with an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D-flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though in many respects lighter in character and expressive depth than the middle two movements, continues to exploit these relationships with sudden changes of harmonic color, which underline the shifts of emotional intensity. The surprising last two notes—a unison appoggiatura D-flat falling to a solid C—summarize this aspect of the entire quintet.

—Steven Ledbetter

Born in Korea, **Bo Youp Hwang** gave his first violin solo performance with orchestra when he was twelve, going on to study at the School of Music and Fine Arts and the University of Seoul. He won two prestigious prizes at age eighteen, leading to study with the Fine Arts String Quartet at the University of Wisconsin, and later won first prize in the Young Artists Competition. He was assistant concertmaster of the Milwaukee Symphony Orchestra for three years before joining the Boston Symphony Orchestra in 1973. He has performed on several occasions as a soloist with the Boston Pops Orchestra, was also active as first violin of the Francesco String Quartet, and has returned to Korea several times in past years to perform with orchestras there. Mr. Hwang has taught many successful young musicians over the years around the Boston area and has also taught at the Boston University Tanglewood Institute and New England Conservatory's Preparatory School.

A native of St. Petersburg, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000 and became assistant concertmaster in 2005. Since then he has played as concertmaster under the direction of James Levine, Kurt Masur, Sir Colin Davis, Michael Tilson Thomas, and other leading conductors. In addition, he has been invited to play as concertmaster with such orchestras as the London Philharmonic, Rotterdam Philharmonic, Seoul Philharmonic, WDR Symphony Orchestra, and NDR Radio Philharmonic. An active performer of chamber music, Mr. Velinzon is a member of the Boston-based Walden Chamber Players and has appeared with the Boston Symphony Chamber Players. He has performed chamber music in Europe, Japan, and the United States, and since 2009 has been a member of the LiveArts string quartet. Mr. Velinzon began playing the violin at the age of six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received bachelor's and master's degrees from the Juilliard School, working under the guidance of renowned pedagogue Dorothy DeLay. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as a winner of the Artist International Young Artists Auditions. A prizewinner in the Heida Hermann International Competition in the United States and the Tibor Varga International Competition in Switzerland, he has performed as soloist with the National Symphony of Santo Domingo in the Dominican Republic and in Venezuela; made his New York debut with the Jupiter Symphony playing a Paganini concerto, and served as soloist/concertmaster for the Paul Taylor Dance Company at New York's City Center. Mr. Velinzon's other solo engagements in the United States have included appearances with the Rondo Chamber Orchestra, Absolute Ensemble, Chappaqua Symphony, and the Metamorphoses Orchestra.

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, occupying the Charles S. Dana chair, having already appeared with the BSO in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House," has participated in the Tanglewood, Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals, and premiered Ezra Laderman's Concerto for Viola and Orchestra with the Berkshire Symphony Orchestra. Mr. Ansell teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included Mozart's *Sinfonia concertante* for violin and viola, Bruch's Concerto for Viola, Clarinet, and Orchestra, Berlioz's *Harold in Italy*, and Richard Strauss's *Don Quixote*.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed frequently in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Jonathan Miller was a soloist at the American Cello Congress. Mr. Miller has recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is currently active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.



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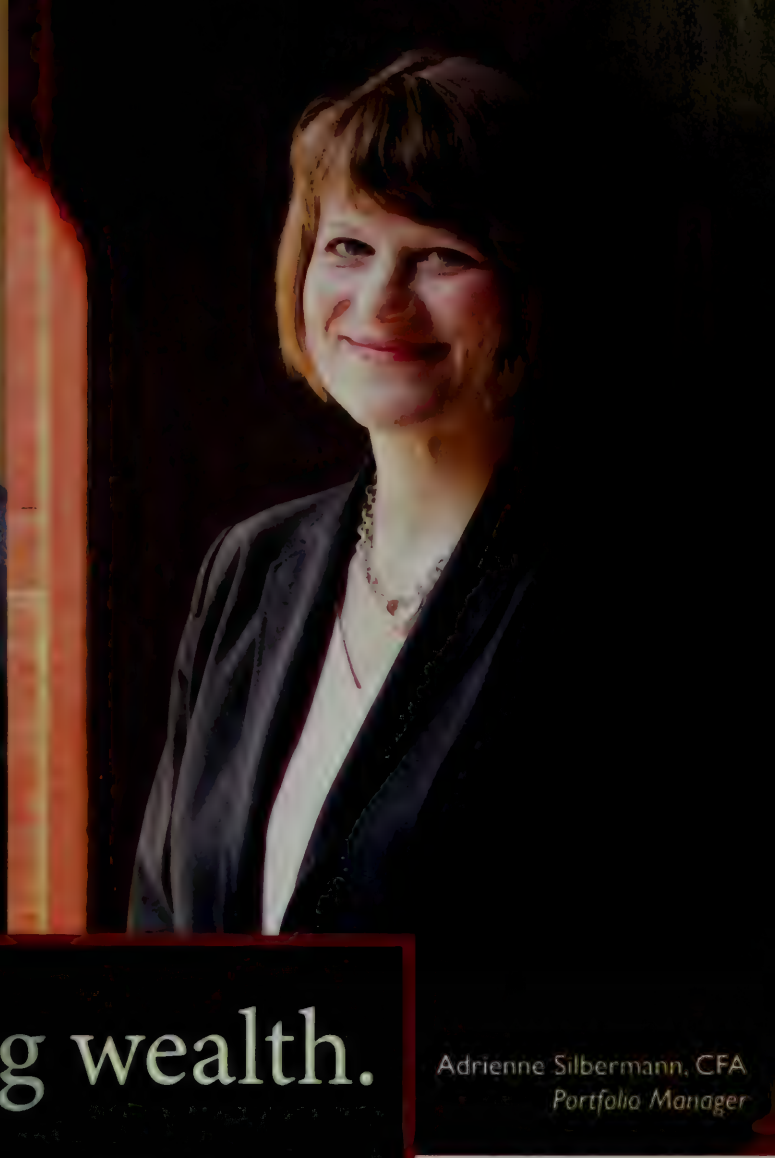
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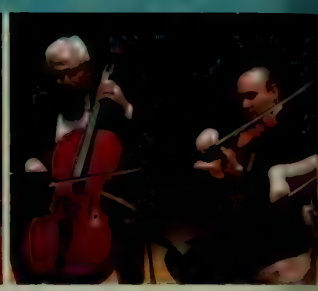
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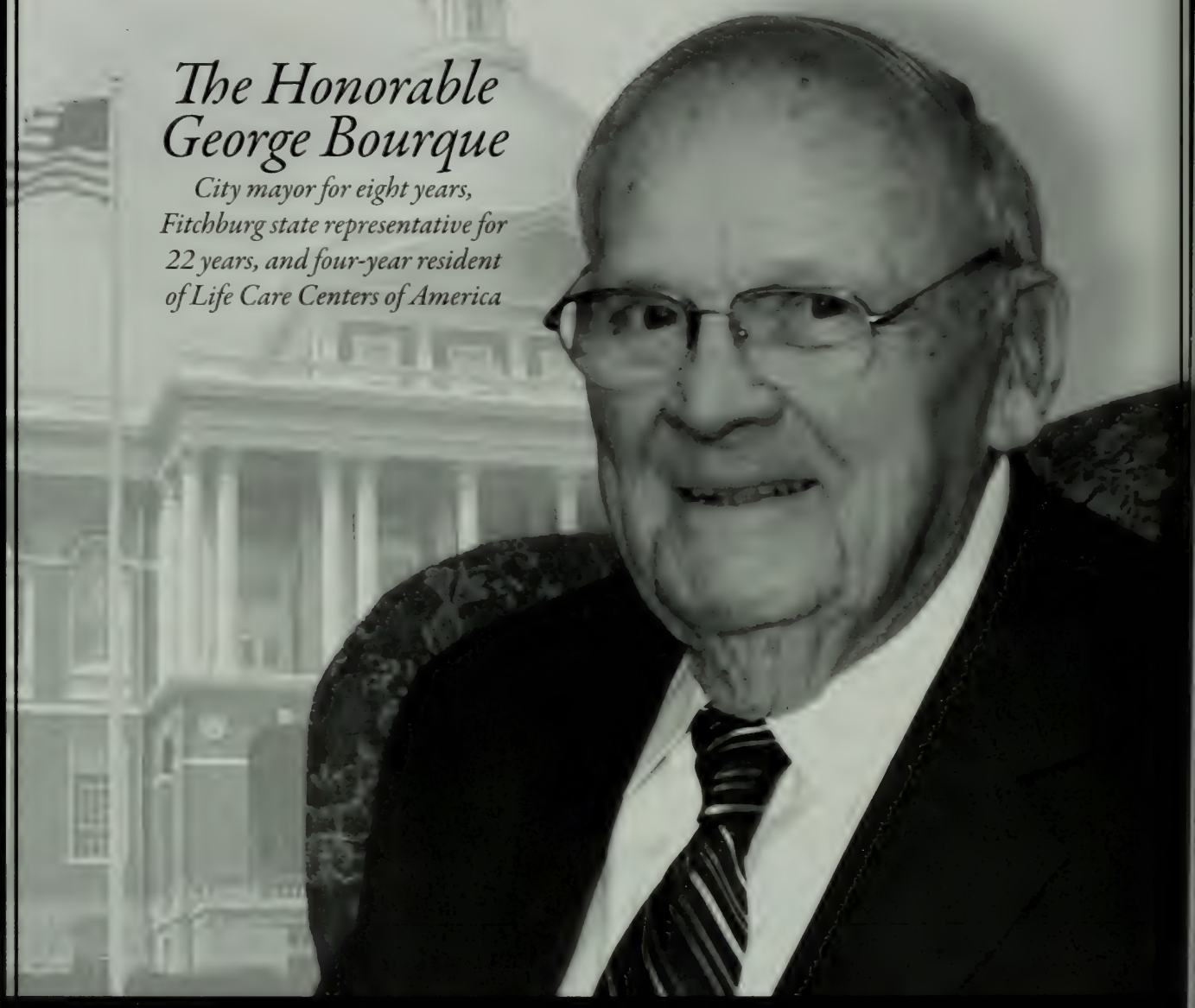
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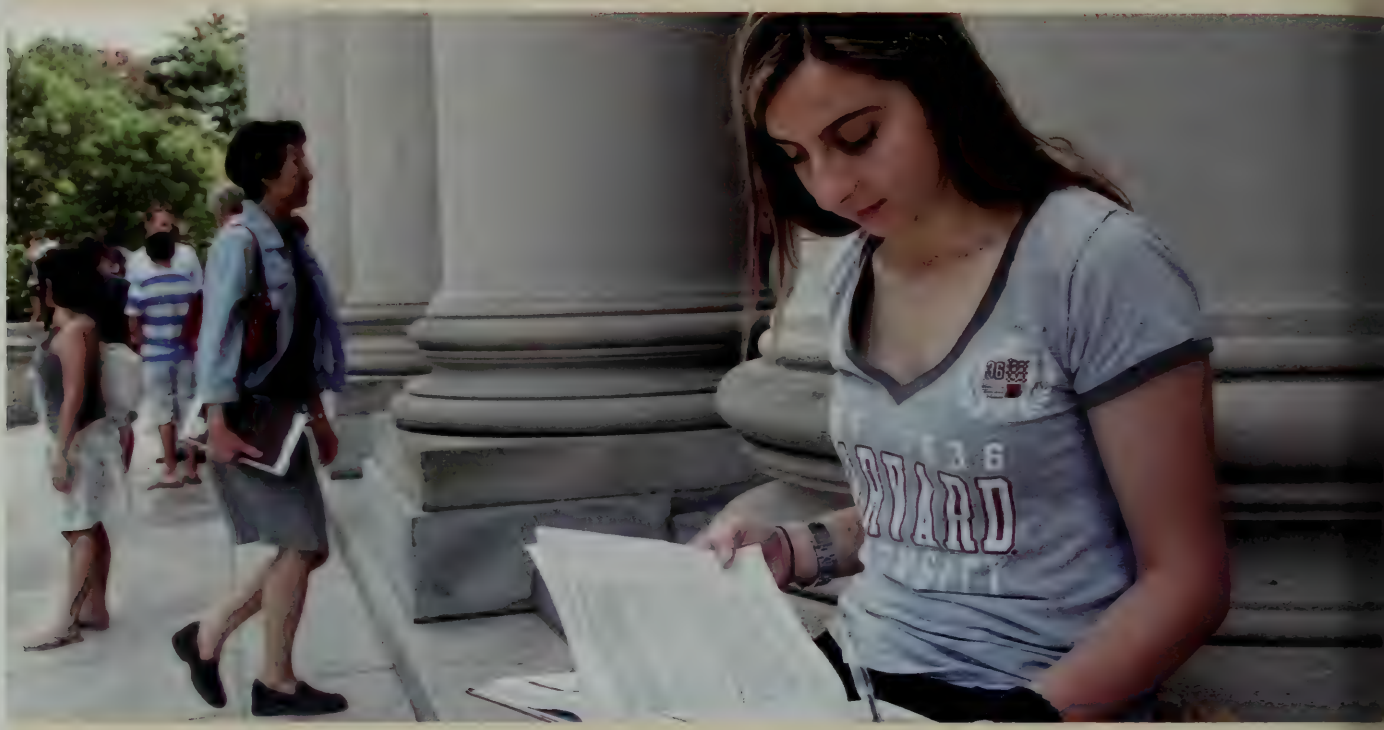
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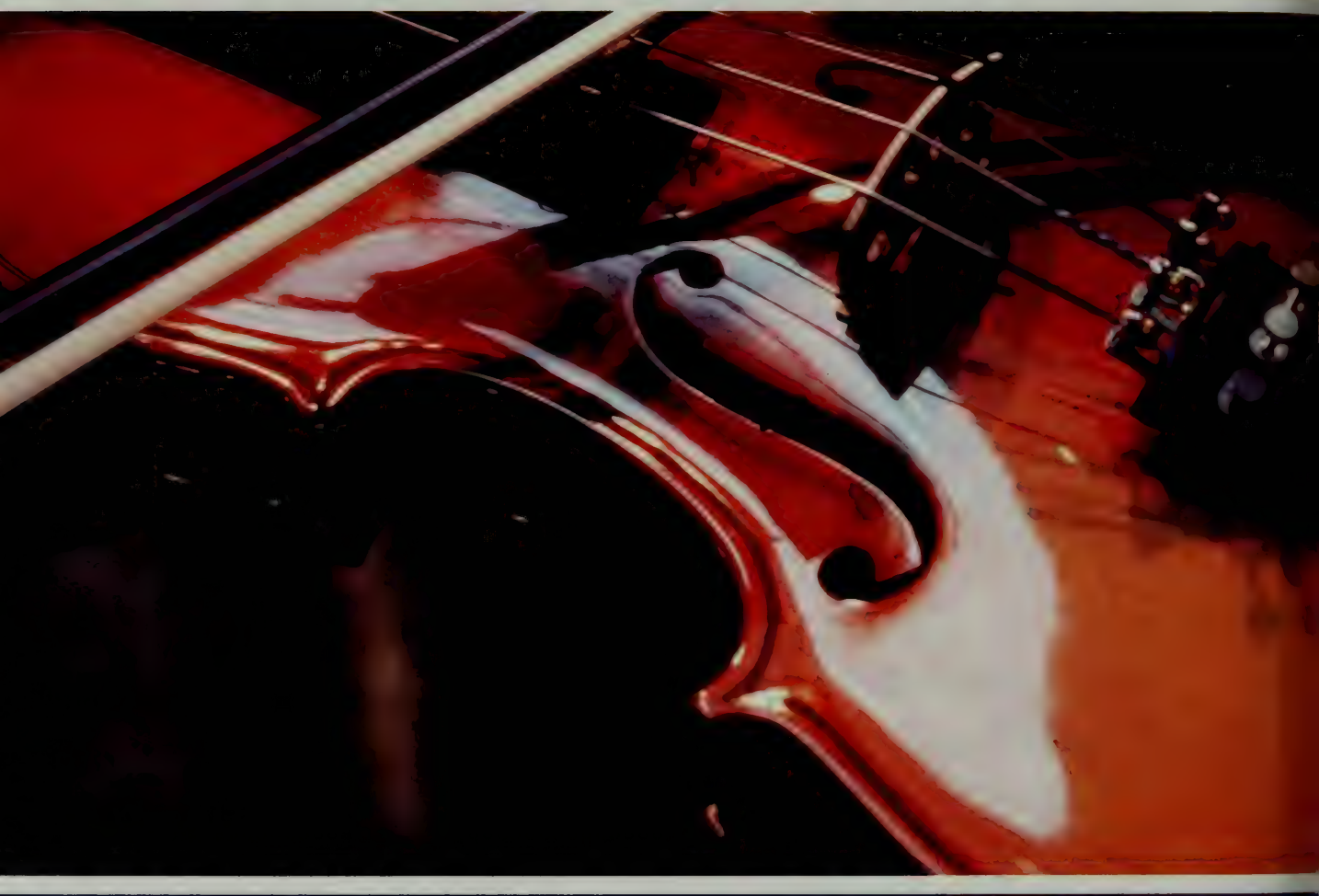
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BSO News

TFC Night at the Symphony

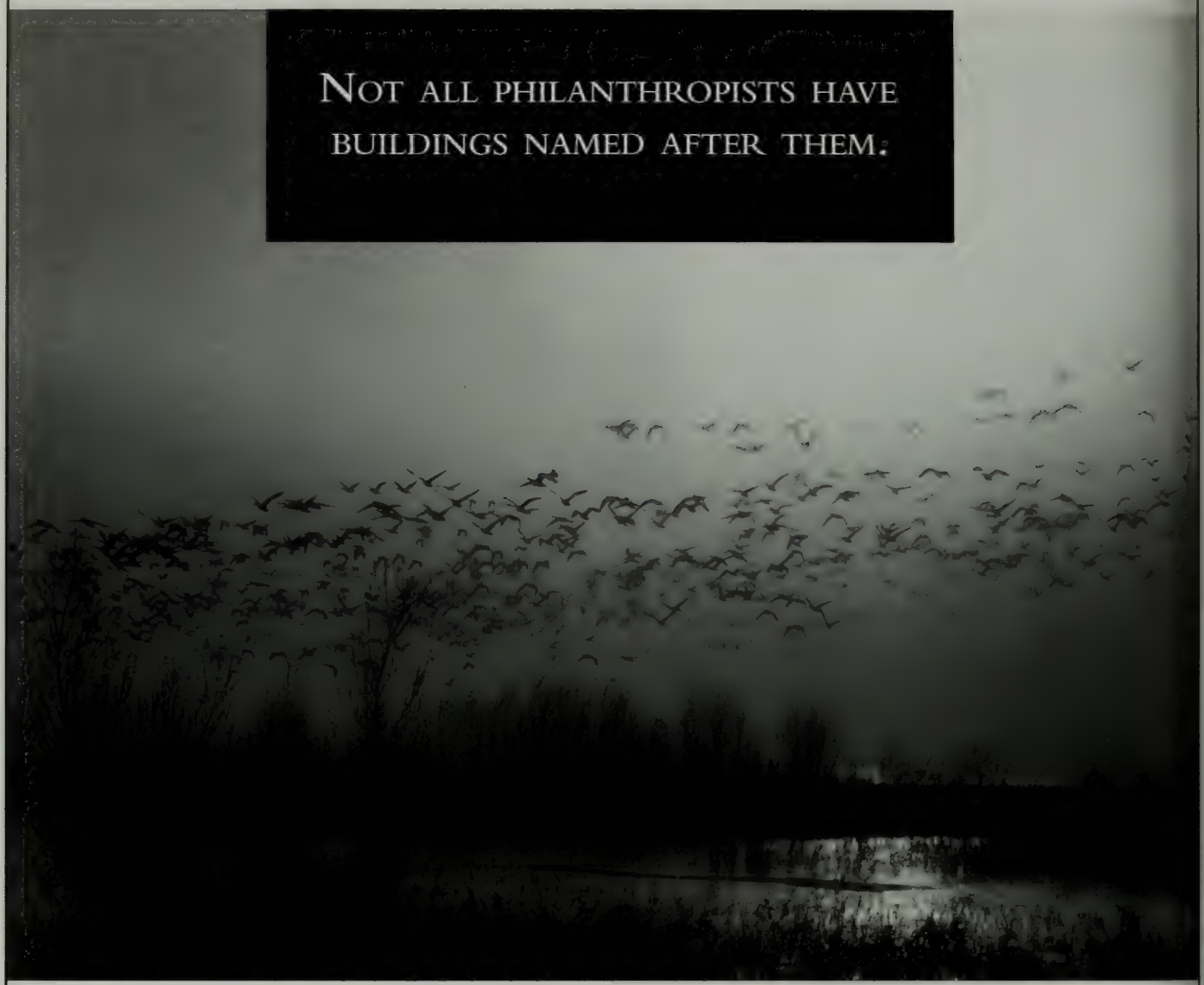
This season, the Tanglewood Festival Chorus (TFC) continues to celebrate its 40th anniversary. Since September, the volunteer members of the chorus have spent more than 14,000 hours cumulatively in rehearsals and concerts with the Boston Symphony Orchestra and Boston Pops in Symphony Hall—this in addition to the dozens and dozens of hours each individual devotes to practice and self-study. In recognition of their commitment and contributions to the BSO, the Boston Symphony Orchestra concert on Friday evening, March 25, 2011, is "TFC Night at the Symphony." Members of the Tanglewood Festival Chorus are in attendance this evening, enjoying the performance from the audience. Many are wearing their 40th-anniversary lapel pins. Please take a moment to congratulate members of the chorus on this milestone anniversary, and to hear from them what being a part of this very special ensemble means to each one of them.

Historic Telecasts of Charles Munch and the BSO Newly Available on DVD

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—released last month, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from Act III of *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus excerpts from *The Creatures of Prometheus*), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs were released on February 22, 2011, and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

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"BSO 101: Are You Listening," Session 4—Wednesday, March 30, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for this season's final session of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, March 30, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The March 30 session will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel (with some reference also to the matter of illustrative music, the subject planned originally for the January 12 session ultimately cancelled due to snow). Admission is free, but please e-mail customerservice@bso.org to reserve your place if you plan to attend.

Boston Symphony Chamber Players Sunday, April 3, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the third Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, April 3, at 3 p.m. The program includes Kurtág's *Hommage à R. Sch*, for clarinet, viola, and piano, Opus 15d, and Bagatelles for flute, double bass, and piano, Opus 14d; Brahms's Horn Trio in E-flat, Opus 40, for violin, horn, and piano, and Schubert's Quintet in A, the *Trout*, for piano and strings, D.667, with guest pianist Inon Barnatan. Single tickets are $37, $28, and $21, avail-



able through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (remaining concert 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Adès, Tchaikovsky, and Sibelius (March 26 only). In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Liszt, Chopin, and Grieg (March 31-April 2), BSO Director of Program Publications Marc Mandel discusses Mozart and Haydn (April 7-12), and Jan Swafford of The Boston Conservatory discusses Beethoven, Roussel, and Ravel (April 14-16).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Mr. and Mrs. Jeffrey E. Marshall Concert, Saturday, March 26, 2011

On the occasion of his and his wife Jane's gift to name the BSO concert on Saturday, March 26, 2011, Jeffrey Marshall writes:

Certainly one of the highlights of the Boston Symphony Orchestra's 2010-11 season is having composer and conductor Thomas Adès here in Boston for two remarkable concerts. Bringing music related to Shakespeare's *The Tempest* (Tchaikovsky, Sibelius, and Adés's own opera, based on the great, classic tragi-comedy), plus Adés's own Violin Concerto, *Concentric Paths*, means a rich and unique programming experience for BSO audiences.

Thomas Adès's music is visceral, enthralling, and haunting. It is the kind of music that when you first hear it, you want to hear it immediately a second or third time; and then you want to continue to hear it all over again, consistently from time to time. Such pieces as *America: A Prophecy*, *Asyla*, *Terot*, and his first opera, *Powder Her Face* (performed in Boston a few years ago), come to mind.

Mr. Adès and more of his extraordinary music are long overdue in Boston and across the U.S. in general. It is a great pleasure to welcome him to Symphony Hall and a wonderful opportunity for all dedicated music-lovers to hear such intriguing music and come to appreciate it.

Annual Higginson Society Dinner, Friday, April 15, 2011

Named for the BSO's founder and first benefactor, Henry Lee Higginson, the Higginson Society is a dedicated group of individuals who provide extraordinary leadership support for the BSO. The society's marquee annual event, the Higginson Society Dinner, takes place this year on Friday, April 15. During the event, Higginson Society members have the opportunity to meet the musicians, enjoy a private performance by members of the BSO, and dine on an elegant dinner at the Fairmont

Copley Plaza. Best of all, they are able to share a special evening with scores of like-minded individuals who have made the BSO's musical and educational mission a priority in their lives. As a member of the Higginson Society, you too can get closer to the music and to the BSO. For information about the Higginson Society, contact Allison Goossens, Associate Director of Society Giving, at (617) 638-9254 or agoosens@bso.org.

Friends of the BSO Working Rehearsal, Wednesday, April 20, 2011

Friends of the BSO will gather for exclusive access to a BSO working rehearsal on Wednesday, April 20, offering the opportunity of an insider's view as esteemed Japanese conductor Masaaki Suzuki leads the orchestra in a rehearsal of J.S. Bach's *St. John* Passion, which returns to the BSO's schedule for the first time in three decades. This behind-the-scenes experience is just one of the many benefits of becoming a Friend of the BSO. To learn more about these benefits and to get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org.

BSO Members in Concert

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, presents a family concert by the Sail Away Ladies on Sunday, April 3, at 2 p.m. at the Emerson Umbrella for the Arts, 40 Stow Street, Concord. The program features traditional American folk music including fiddle tunes, songs, and dances. Tickets are $15 (children twelve and under free when accompanied by an adult). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

Ronald Knudsen leads the New Philharmonia Orchestra in the third and final program of their 2010-11 "Family Discovery" concerts—entitled "The Wind-Powered Orchestra"—on Sunday, April 10, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Tickets are $15, with discounts for seniors, students, and families. For more information or to order tickets, call (617) 527-9717 or visit newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Brahms's Piano Trio in B, Opus 8, Scott Wheeler's *Tango for Three* (2009), Piazzolla's *Le Grand Tango* for cello and piano, and Schumann's Piano Quintet in E-flat, Opus 44, on Friday, April 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Sharan Leventhal and Bayla Keyes, BSO violist Edward Gazouleas, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

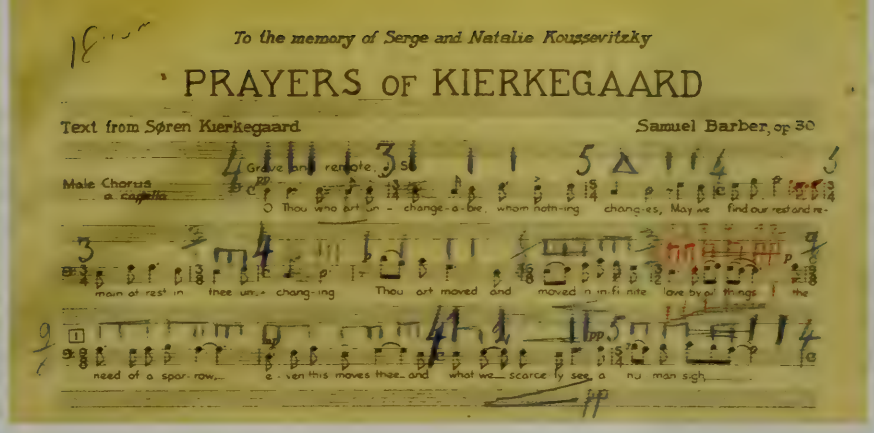


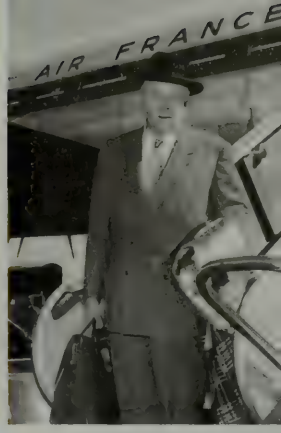
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

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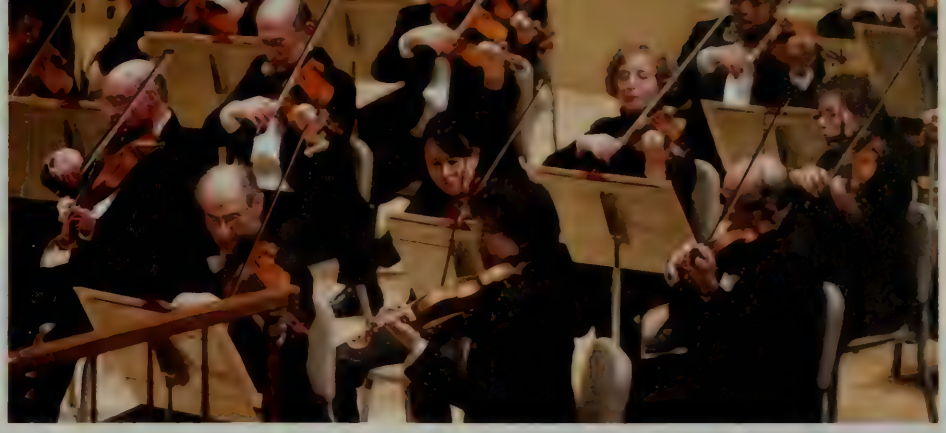
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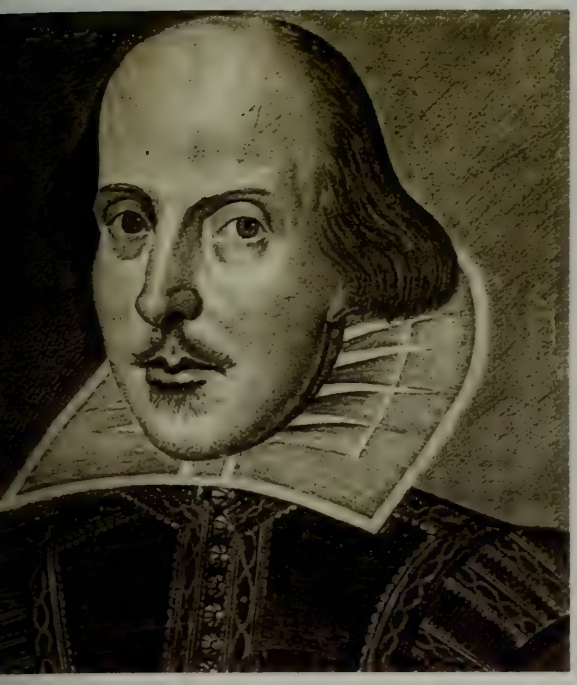
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Translating Shakespeare: Coming to Musical Terms with the Bard

by Thomas May

This week, composer-conductor Thomas Adès leads music by Tchaikovsky, Sibelius, and himself inspired by Shakespeare's "The Tempest." On May 5-6-7, 2011, Charles Dutoit leads Hector Berlioz's Shakespeare-inspired "dramatic symphony," "Roméo et Juliette," to close the 2010-11 BSO's subscription season.

In the fall of 1827, a theater company from London took Paris by storm. Its residency at the Théâtre de l'Odéon on the Left Bank included performances of a handful of Shakespeare plays (given in English) that would have an extraordinary ripple effect: not just on the Bard's international reception but on the course of music.

Despite his ignorance of English at the time, the twenty-three-year-old Hector Berlioz experienced something akin to divine revelation: "Shakespeare, coming upon me unawares, struck me like a thunderbolt," he wrote decades later in his *Memoirs*. "The lightning flash of that sublime discovery opened before me at a stroke the whole heaven of art, illuminating it to its remotest depths." Further intensifying the impact—which actually made the composer ill for a spell—was his obsession with Harriet Smithson, the Irish actress whose portrayals of Ophelia and Juliet also moved him to the core. He wooed and eventually won her, though their marriage ended in failure. But if the idealism of love yielded to a sorely disappointing reality, the artistic vision sparked by the Shakespeare performances continued to sustain Berlioz throughout his creative life.

At first glance, the terms in which Berlioz couches his admiration might seem overly bound up in the colorful hyperbole of Romantic-era hero worship. Yet the inspiration he found in

Martin Droeshout's copper engraving of Shakespeare for the title page of the First Folio, 1623


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William Hogarth (1697-1764), "The Tempest," 1735

Shakespeare actually did alter him profoundly, lighting the way toward Berlioz's most innovative achievements. These include not only the *Roméo et Juliette* symphony—which the BSO performs in its entirety May 5-7—but even aspects of *Les Troyens*, his opera modeled on another lifelong literary fixation, the poet Virgil. And while the intensity of his response may be unique, Berlioz points to a phenomenon that has been shared by a wide spectrum of composers.

But what does it mean to write music "inspired by Shakespeare"? The paradox is that those composers who respond most deeply to the Bard are least satisfied by merely "accompanying" the source, by attempting to accessorize his plays in musical terms. Their instinct—epitomized by Berlioz—is to translate Shakespeare into a language of their own. This often involves striving for new forms and expressive means that push their music in unexpected directions; in effect it implies a kind of competition. For all the autonomous, overwhelming richness of his plays, Shakespeare encourages rather than stifles this sort of dialogue with another art. Indeed, the tension between musical aesthetics and the playwright's theatrical imagination has generated several breakthrough moments for a surprising variety of composers over the past two centuries. Through them Shakespeare can be seen to have left a mark on music history itself.

A year before Berlioz's epiphany at the Odéon (as his biographer David Cairns aptly terms it), the teenage Felix Mendelssohn wrote his Overture to *A Midsummer Night's Dream*. By distilling the comedy's essence into a self-contained, purely instrumental work of blazing originality, he pointed the way for subsequent composers who would likewise introduce the Bard to the concert hall. Mendelssohn reluctantly published a programmatic description of how the overture's themes could be "decoded" into the different spheres of the play. Yet the score itself manages to be highly evocative while at the same time following the independent musical logic of sonata form. R. Larry Todd remarks that the composer maintained "a basic belief that pure music offered an expressive language far more precise than the

ambiguous language of words." Berlioz would in fact spend time with Mendelssohn during his time abroad in Rome in 1831. Roger Fiske speculates that they must have conversed about their mutual enthusiasm for Shakespeare, which possibly prompted some of the ideas that Berlioz would incorporate in his *Roméo et Juliette* at the end of the decade.

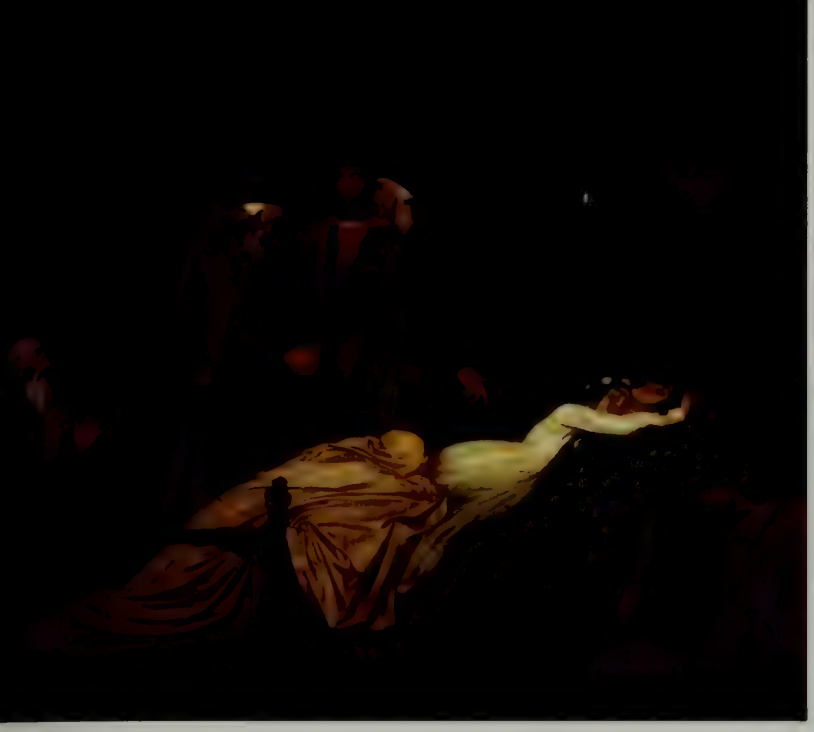
Of course not all of Shakespeare's plays are equally conducive to musical treatment. With its mix of formal masque and theatrical fantasy, *The Tempest* stands out because of the prominent role music plays within the text; it even triggers part of the action. In his recent *Musicking Shakespeare*—a study that offers plenty of food for thought about the creative interactions between composers and the playwright—Daniel Albright observes that "Ariel, with his Orpheus- or Arion-like power to compel nature to dance to his tune, is an operatic character waiting for opera to come into existence."* He goes on to remark that "one sometimes finds more Shakespeare in purely orchestral works than in opera—works that have something of the swiftness, the ranting, the irony, the contortion, the interpretive obscurity of the plays themselves."

Berlioz himself turned to *The Tempest* for his first Shakespeare-themed composition, devising a remarkable "fantasy" in 1830 for orchestra and chorus which recruits the piano as part of the orchestral ensemble for the first time. (He later incorporated the piece into *Lélio, or the Return to Life*, the seldom-heard "sequel" to the *Symphonie fantastique*.) The BSO's program this week with Thomas Adès is an object lesson in the open-ended variety of responses elicited by the Bard's final romance. Tchaikovsky undertook his "symphonic fantasy" in the wake of his Second Symphony ("Little Russian"), when he was most under the sway of the Russian nationalist principles of The Mighty Five. It was their guru, the powerful critic Vladimir Stasov, who actually outlined the programmatic sequence that Tchaikovsky followed for his composition.

Yet the composer's approach suggests a distinctly personal free association and highlights selective elements from the play. The score's most persuasive aspects center around its evocation of the seascape and the love blossoming between Miranda and Ferdinand. Shakespeare had, after all, provided the stimulus through which Tchaikovsky began to find his true voice as a composer several years earlier, in the first version of his *Romeo and Juliet* "fantasy-overture." Although the formal structures are markedly different—*Romeo and Juliet* filters the tragedy through sonata form while *The Tempest* follows a looser symmetrical shape—Tchaikovsky in both of them carefully builds dramatic contexts to enhance the effect of the central love music.

For Sibelius, the invitation to write incidental music for an elaborate production of *The Tempest* by the Royal Theatre in Copenhagen in 1926 brought an opportunity to consolidate

* Arion is the ancient Greek poet who, according to a legend recounted by the historian Herodotus, was said to have been kidnapped by pirates eager to steal the valuable prize he had just been awarded in a musical competition. Before they could kill him, Arion performed a song that attracted a school of dolphins and was carried back to the safety of land by riding on one of them.



Frederic Leighton (1830-1896), "The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet," 1853-55

different facets of his art near the very end of his career. The circumstances allowed him to write a score for large orchestra, chorus, and solo voices—naturally following the order of Shakespeare's dramaturgy, though he subsequently crafted two stand-alone instrumental concert suites by reworking and reordering extracts. In the Prelude, Sibelius literally competes with Shakespeare, since the director wanted the musical storm to replace the theatrical one. He conjures the sense of elemental power that is a hallmark of his symphonic rhetoric (in the symphonies and tone poems alike) but is equally adept at etching gnomically concentrated or lyrical vignettes to leave a recognizably Sibelian imprint on Shakespeare's characters.

While Sibelius would make the Prospero-like gesture of renouncing composition soon after writing his *Tempest*, Thomas Adès's opera, which premiered in 2004, opened up a whole new vista of his art—and in the process suggested parallels with yet another aspect of Shakespeare's enigmatic magician. Adès had burst on the scene as a *Wunderkind* of phenomenal talent who could manipulate an unpredictably allusive musical language. Yet his achievement in composing a viable opera from *The Tempest* seems further to have enhanced Adès's artistic confidence. The flair for bold ideas and for the colorful, telling detail remains as strong as ever, but is now grounded in the increasingly assured sense of structural ingenuity and technical command displayed by such post-*Tempest* compositions as his violin concerto (*Concentric Paths*), *Tevot*, and the audiovisual piano concerto *In Seven Days*.

The challenge of adapting Shakespeare's play inspires Adès to reimagine the familiar characters through a distinctive musical poetry that also highlights alternative subtexts and perspectives within the romance. Adès gives Ariel a surreal acrobatic tessitura, while Caliban is reconfigured as a tenor and is entrusted with some of the opera's most luminously eloquent music. Both creatures are clearly enslaved by Prospero, whose desire for vengeance and control unfolds in counterpoint to the two young lovers as they dare to encounter a "brave new world" of feeling. This operatic *Tempest* illuminates how love generates a bewitchment of its own which the magician cannot manipulate. The experience of writing this music has

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clearly been a watershed for Adès, expanding his vocabulary in ways that subsequent works such as the Violin Concerto continue to explore.

In a sense, the most remarkable examples of Shakespeare "translated" into music not only recapitulate but help define the Bard's reception history. Berlioz—and, later, Verdi—encountered Shakespeare as a fresh, liberating force whose anarchic juxtapositions served as a model for Romanticism's break with the artificial constraints of classical order and unity. The year of Berlioz's epiphany, 1827, was the year in which Victor Hugo published his play *Cromwell*, along with a controversial preface that rejected the received ideas of Classicism, advocating their abolition in favor of an impure, quintessentially Shakespearean mixture of the sublime *and* the grotesque, the high with the low.* When Berlioz introduced his *Roméo et Juliette* in 1839, he revealed an unprecedented, radical blend of genres that fused his vision of Shakespeare with the profound impact of his discovery of Beethoven's symphonies (above all, the Ninth).

In the process, Berlioz essentially scripted Shakespeare's play anew, using his vocal forces selectively and secreting the central story of the lovers themselves within a purely instrumental language. The latter, he declared, conveys something "richer, more vivid, less resolved, and by its very vagueness, incomparably more powerful." The experience of this music, writes Jonathan Bate in *The Genius of Shakespeare*, "actually sets in motion a kind of performance of the play"—not as an opera, not as descriptive "program music," but in entirely original terms. The various ways of performing Shakespeare explored by Berlioz and other composers have not only generated new strategies of musical expression but in turn enhance our appreciation of these plays' inexhaustible meanings.

THOMAS MAY, *a frequent contributor to the BSO program book, writes and lectures about music and theater. He is the author of "Decoding Wagner: An Invitation to his World of Music Drama" and the editor of "The John Adams Reader: Essential Writings of an American Composer."*

* While *Cromwell*, an historical drama about the English regicide, proved too unwieldy to be staged, it was the preface that Hugo published to introduce the work that served as a manifesto for the world view that came to be identified with Romanticism.

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Ariel's Song
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Act I, scene 3 (Prospero, Ariel)
Act I, scene 5 (Prospero, Ariel)
Act I, scene 6 (Ferdinand, Miranda, Prospero, Ariel)
Act II, scene 4 (Ferdinand and Miranda, then Prospero)

HILA PLITMANN, SOPRANO (ARIEL)
KATE ROYAL, SOPRANO (MIRANDA)
TOBY SPENCE, TENOR (FERDINAND)
CHRISTOPHER MALTMAN, BARITONE (PROSPERO)

Text begins on page 61.

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Pyotr Ilyich Tchaikovsky

"The Tempest," Symphonic fantasia after Shakespeare, Opus 18

PYOTR ILYICH TCHAIKOVSKY was born in Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his orchestral fantasy "The Tempest," a programmatic treatment of Shakespeare's play, in 1873. The first performance took place on December 7, 1873, in Moscow, at a concert of the Musical Society conducted by Nikolai Rubinstein.

TCHAIKOVSKY'S "THE TEMPEST" is scored for an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, and strings.

Tchaikovsky produced three large orchestral works inspired by plays of Shakespeare: the fantasy-overture *Romeo and Juliet* (1869; revised 1880), the symphonic fantasy *The Tempest* (1873), and the fantasy-overture *Hamlet* (1888). Shakespeare had long been popular among Russian intellectuals and creative artists, and his plays were frequently performed at the leading Russian theatres. It was the Russian composer Mily Balakirev who had suggested to Tchaikovsky that he compose *Romeo and Juliet*, destined to become one of his most famous compositions. A few years later, the trend-setting writer Vladimir Stasov (1824-1906) gave to Tchaikovsky the idea of creating an orchestral piece based on the characters and themes of *The Tempest*. Both of these plays have a great love story at the center, although one (Romeo and Juliet) unfolds tragically while the other (Ferdinand and Miranda) ends happily.

Stasov (who also advised Modest Mussorgsky on numerous theatrical projects, including the opera *Khovanshchina*) even provided Tchaikovsky with a detailed scheme for the musical adaptation of Shakespeare's "romance," one of the bard's most theatrical and spectacular plays. Set on board ship and then (after a violent storm and shipwreck) on a desert island that may have been modeled on Bermuda (of whose existence Shakespeare might have recently read reports), *The Tempest* freely mixes fantasy and reality. Some characters are even invisible at times. There is also lots of singing and music. The world

of the magic spirits is manipulated by the noble mortal magician Prospero and led by the irrepressible airy sprite Ariel. On one thing Stasov insisted—there had to be a real tempest in *Tempest*: "Certainly, certainly, certainly! Without it the overture won't be an overture, and the whole program will be changed." Stasov advised Tchaikovsky to portray the sea both at the beginning and at the ending of the piece: "at the beginning it would be *introductory*, quiet and gentle, and Prospero, uttering his magic words, would break this calm and raise a storm."

When Tchaikovsky, just returned to Russia from an unusually happy trip to Europe, finally got around to beginning his work on *The Tempest* in the summer of 1873 at the country estate of a friend, he incorporated most of Stasov's suggestions. (He also dedicated the piece to Stasov.) In a brief note printed on the first page of the score, Tchaikovsky described the narrative as follows:

> The sea. The sorcerer Prospero commands the airy spirit Ariel to raise a tempest. The storm causes the wreck of the ship that carries Ferdinand [son to the King of Naples].
>
> An enchanted island. The first timid stirrings of love between Miranda [Prospero's daughter] and Ferdinand. Ariel. Caliban ["a savage and deformed slave"]. The love-struck couple succumbs to the thrill of passion.
>
> Prospero lays aside his magic powers and quits the island. The sea.





Vladimir Stasov, who suggested the musical scheme for Tchaikovsky's "The Tempest"

For Tchaikovsky, who often agonized as he composed, the work went unusually easily and quickly. Some years later, he recalled that summer in a letter to his patroness Nadezhda von Meck: "I found myself in an exalted and blissful frame of mind, wandering alone about the woods by day and across the immeasurable steppe as evening fell, and sitting at night by an open window and listening to the solemn silence of that remote place, broken now and then by sounds I could not name. During those two weeks, without any effort, as if moved by some supernatural force, I completed a rough draft of the entire *Tempest*."

Tchaikovsky called *The Tempest* a fantasy, not a fantasy-overture like *Romeo and Juliet,* and its structure is looser and more episodic. In *Romeo and Juliet*, Tchaikovsky employed a sonata form in which the conflicting forces of the tragedy are represented by themes that are carefully interwoven within a tight framework. *The Tempest*, however, is more akin to a film score, unfolding sequentially as events occur. For the ocean music that begins and closes the work, Tchaikovsky admitted that he was using as a model Wagner's "river music" from the beginning of *Das Rheingold*, with its lush undulations in the strings. The introductory section (in F minor) comes to an end with a transitional fanfare in the horns that leads into a majestic hymn-like tune that represents the nobility and power of Prospero, who controls the action. Ariel's skittering music soon enters the texture (in piccolo and strings), as Prospero summons him to raise a storm and wreck the ship. After the storm music, the warm love theme of Miranda and Ferdinand appears (first in the cellos) rather abruptly, and is developed at considerable length until punctuated by the leaping and *sempre marcato* motif of the man-monster Caliban. The love theme eventually returns, more impassioned. The fantasy concludes with a restatement of the music

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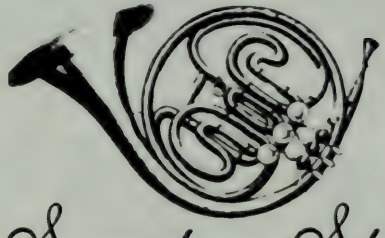
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of Prospero, now resigned to the love of the young people he had pretended to oppose, and the return of the eternal ocean theme.

The premiere of *The Tempest* in Moscow was generally well received, and another important performance followed in St. Petersburg in November 1874. After hearing the fantasy in rehearsal, Stasov wrote admiringly to Tchaikovsky that he found most of the score to be full of "wonder upon wonder." And yet five years later, the remarkably insecure composer was full of contempt for his youthful *Tempest* after he heard it performed in Paris at the Châtelet. He was so nervous before the concert that he fell ill, and wrote to his brother Modest that "for some time now every time I hear again any of my compositions I experience the most profound sense of disappointment in myself. As if on purpose, they played Mendelssohn's *Reformation* Symphony before *The Tempest*, and—despite my terrible emotional state—I kept on marveling at its remarkable mastery. I don't have such mastery. Up until now I have been composing like a youth not devoid of talent, and full of promise, but who has delivered very little. Most of all I am amazed by how poorly my orchestration sounds! Of course reason tells me that I am somewhat exaggerating my defects, but that does little to console me."

These harshly self-critical words were coming from an artist who had already completed the opera *Eugene Onegin* and four of his six symphonies. So who says composers are the best judges of their music?

Harlow Robinson

HARLOW ROBINSON *is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University. His articles, reviews, and essays have appeared in the New York Times, Boston Globe, Opera News, and other publications. He has lectured for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, Aspen Music Festival, and Rotterdam Philharmonic, among other performing arts organizations.*

THE FIRST AMERICAN PERFORMANCES OF TCHAIKOVSKY'S "THE TEMPEST" *may have been Theodore Thomas's with the Chicago Symphony Orchestra on November 23 and 24, 1894, in that city's Auditorium Theater (though the program book on that occasion did not claim those to be the first American performances).*

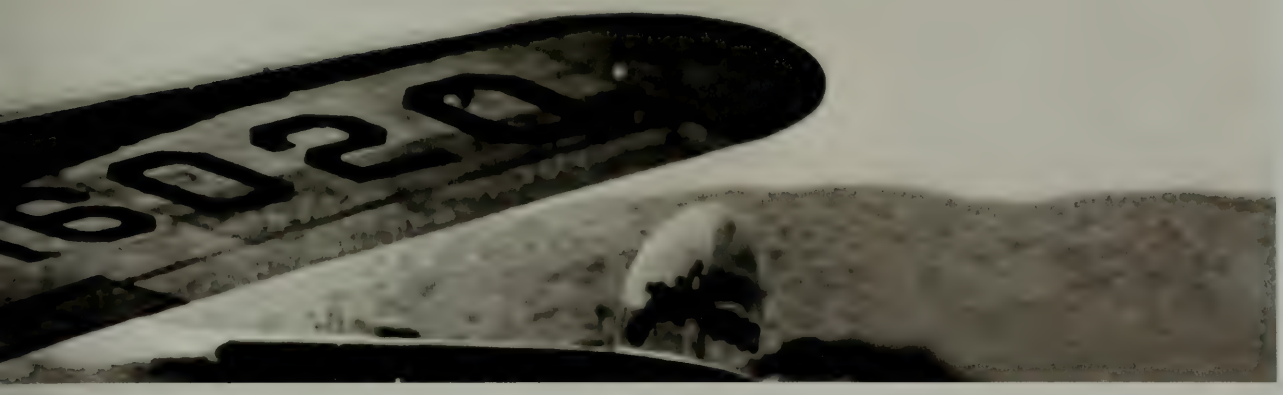
THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES *of Tchaikovsky's "The Tempest" were given under the direction of Hans Graf, on August 15, 1999, at Tanglewood, and later in subscription concerts on November 4, 6, 7, and 8, 2003.*

Until Amelia Earhart became the first woman to fly solo across the Atlantic, she would not rest.



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Nor would her technical advisors. (Newfoundland, 1932.)



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Thomas Adès

Violin Concerto, "Concentric Paths" (2005)

THOMAS JOSEPH EDMUND ADÈS was born in London on March 1, 1971, and lives there. His Violin Concerto, "Concentric Paths," was commissioned by the Berlin Festival and the Los Angeles Philharmonic. Written in 2005 for violinist Anthony Marwood, it was premiered by Marwood with the Chamber Orchestra of Europe led by the composer during the Berlin Festival on September 4, 2005, in Berlin's Kammermusiksaal. Marwood was soloist and Adès conducted the Los Angeles Philharmonic in the American premiere, which took place on February 10, 2006, at Walt Disney Concert Hall in Los Angeles.

IN ADDITION TO THE SOLO VIOLIN, the score of the Violin Concerto calls for an orchestra of two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, trombone, tuba, timpani, percussion (two players: large bass drum, several low drums, low wood drum, side drum, four tam-tams of varied sizes, clash cymbals, suspended cymbal, small bongo, metal guero, wood guero, low wood block, cowbell, small can or metal tin, metal block or large anvil), and strings. The duration of the piece is about twenty minutes.

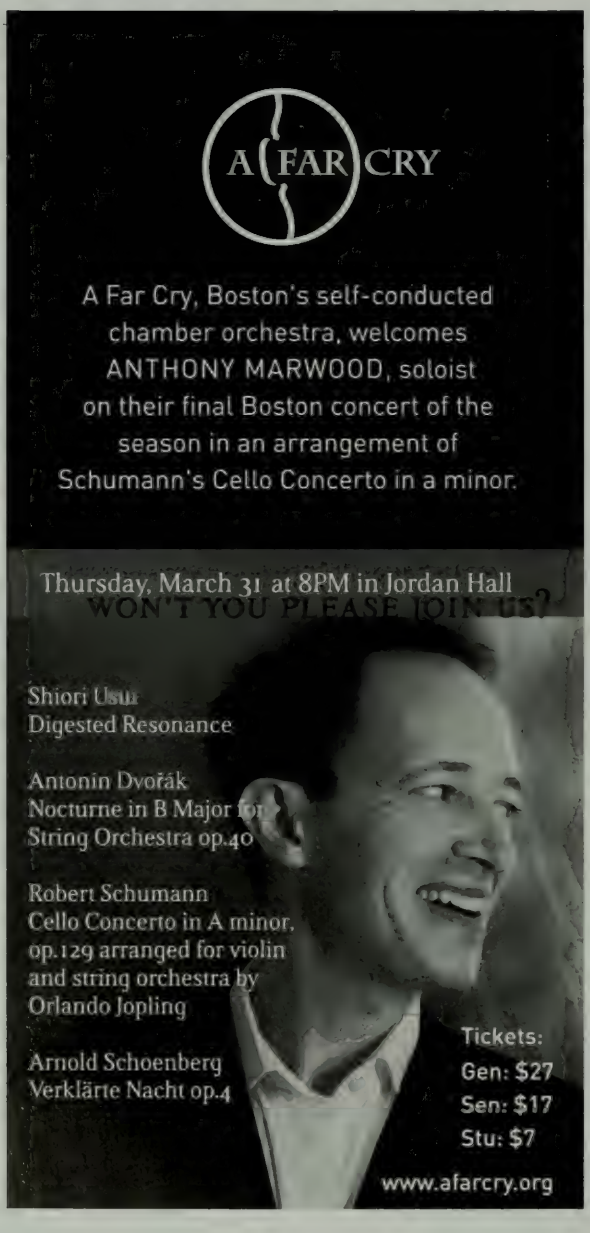
The Tempest, Thomas Adès's second opera and his largest work by far to date, employs a translation of Shakespeare's original text into an operatically friendly "geometrical" libretto by Meredith Oakes. The decision to avoid the various problems involved in setting Shakespeare's English by translating the play to a more modern idiom and restructuring it was an automatic one for the composer. It's in Adès's very bones, it seems, to translate, reconstitute, transform.

As a child Adès was a sponge with a voracious appetite for listening to all kinds of music, but he waited until late in his teens to start composing seriously. He began as a percussionist, later winning recognition as a pianist. He attended the Guildhall School of Music and went on to attend King's College, Cambridge, where he earned high honors upon his graduation in 1992.

By that time—in spite of being a newcomer to composition—Adès had already written

the piece that would become his first big success: his Chamber Concerto, Opus 2. (*Five Eliot Landscapes* is Opus 1.) Performed first at Cambridge by a student orchestra under the composer's direction, the score was taken up by the BBC Philharmonic two years later. The Chamber Concerto reveals approaches common to many of Adès's early works, including pastiche of popular music types (standards, tango, jazz) combined with an infusion of absolutely modernist sonic elements, like a contemporary... well, like a contemporary of any age. As Adès points out, the past, for any composer, is a part of the present environment in which he or she is writing. It's all grist for the mill.

Adès's largest and most prominent pieces are his two operas, *The Tempest* and the earlier chamber opera *Powder Her Face*, commissioned by Almeida Opera and premiered at the Cheltenham Festival in 1995. He has also written many chamber-music pieces including two large string quartets (*Arcadiana* and the recent *The Four Quarters*, the latter premiered by the Emerson String Quartet at Carnegie Hall earlier this month) and pieces for orches-





tra, notably *Asyla* for the City of Birmingham Symphony Orchestra, the chorus-and-orchestra work *America: A Prophecy* for the New York Philharmonic, and *Tevot*, a large single-movement piece for Simon Rattle and the Berlin Philharmonic. His latest orchestral work, *Polaris*, was commissioned by the New World Symphony, which premiered the piece under Michael Tilson Thomas at the opening this past January of the orchestra's new Frank Gehry-designed concert hall in Miami. Adès has a fruitful ongoing relationship as composer and conductor with the Los Angeles Philharmonic, among other guest appearances in the U.S. and Europe. He has also been involved in advocacy and programming, notably as the director of the Aldeburgh Festival for a decade, taking up that position before he turned thirty. He has also continued to perform as a pianist in an interesting and very personal choice of solo repertoire and also as an accompanist for singers. He was pianist in his own ambitious "Piano Concerto with Moving Image," *In Seven Days*, which includes a major video element.

While Adès is evidently fairly non-judgmental about the musical influences he allows into his inner compositional sanctum, it's also true that his musical imagination doesn't allow those influences to rest on their original laurels but requires them to earn new ones, to recombine with new ideas into music that sounds both familiar and fresh. Such a statement is cliché until we look at the details. Adès's musical mimicry embraces the necessarily inaccurate and unfaithful modeling of clashing sources, an approach described by historian/critic Richard Taruskin as "surrealist." In paintings by Magritte or Dali or in Man Ray's photographs, we find familiar objects placed in paradoxical relationships (Magritte's *The Treachery of Images* ["Ceci n'est pas une pipe"]), viewed from unusual perspectives, or portrayed with unexpected changes in detail (Dali's *The Persistence of Memory*). The filmmakers Luis Buñuel and Jean Cocteau used editing techniques to cross-relate images or reverse time, imposing new meaning to sequences that otherwise might seem innocuous.

The interplay of styles in Adès's music can achieve a similar effect. Incorporating a tango in a "modernist" piece (the Chamber Symphony) is one example; the use of varied styles to mark the narrative chronology of the opera *Powder Her Face* is a similar case, although also dramatically appropriate. Transformation of familiar objects is also possible in music. In the Baroque French overture-like first movement of *Asyla*, a cyclic harmonic progression is articulated surprisingly by tuned cowbells. In the third movement of that same piece, we hear "rave" dance music evoked by the Romantic-era symphony orchestra.

This is not to say Adès is consistently or deliberately "being" a surrealist. His music, when not specifically referential, demonstrates a few other audible and consistent characteristics that help define the composer's voice. One is the unusual emphasis of extremes of register, for example bringing together an instrument or voice in an extremely high range with a very low one, or using notes at either end of the piano keyboard, with little in between. This can be heard in both the Violin Concerto and in Ariel's scenes in *The Tempest*. Adès is also fond of cyclic or circular patterns, an idea that's at the heart of his Violin Concerto, significantly subtitled *Concentric Paths*.

"Circles" or cyclic compositional ideas can mean a lot of things, some simple, some not, but the usual premise is that of repetition and recurrence of material. Examples include the continuous use and transformation of the four-note motif at the start of Beethoven's Fifth Symphony, or the repeating chord progressions of Pachelbel's Canon or the finale of Brahms's Fourth Symphony. A rondo, frequently found in the finales of Classical-era concertos, is another circuitous form. (Composers often rely on the "spiral" metaphor as well.) In the case of Thomas Adès's Violin Concerto, there are both small and large "circles," both melodic and harmonic. The composer's use of a cyclic harmonic progression is not unique to this piece and is another identifying marker for his style. We find a similar device in *Asyla*, again in parts of *The Tempest*, and in the recent orchestra work *Tevot*. Here, Adès uses evolving and revolving harmonic and melodic chains as foundation for the violin's constantly changing perspectives on its melodic and coloristic music. Some of the violin's short, repeating figures can also be thought of as "circulating."



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Adès's Violin Concerto is in three movements, a fact that might make us think of the "standard" three-movement concerto structures that sufficed for Mozart, Beethoven, Mendelssohn, Brahms, Tchaikovsky, Sibelius, Schoenberg, Bartók, Stravinsky, Prokofiev, *et al.*, whose concertos focus their emotional and narrative weight on a substantial first movement. The weight of Adès's concerto, though, is centered on the middle movement, "Paths," by far the longest of the three. This formal idea is comparable to an altarpiece triptych, with two lesser panels flanking the main scene. The first movement is about four minutes long, the third less than six; the central movement is nearly eleven.

The first movement, "Rings," is fast, beginning with a sixteenth-note figure in the violin supported by downward-trending harmonic motion. This motion is presented at different speeds in various sections of the orchestra, resulting in overlap and "blurring" of the harmony. As the movement progresses, the soloist's music becomes more sustained, sometimes in the stratosphere of its range. To close the movement, the harmonic direction is briefly reversed, now moving up, and the solo violin returns to fast figures.

At the start of the middle movement ("Paths"), the violin solo has a series of quadruple-stop chords, with chromatic descending chords in the trumpets and trombone. The effect, which obtains throughout the movement, suggests a fractured Baroque passacaglia: a quasi-repeating series of harmonies, reinvented each time through changes of instrumentation and texture, with the violin solo spinning variations, often very virtuosic, over the top. The orchestra bottoms out, registrally speaking, about a third of the way through the movement, with double basses, low drums, and the lowest winds in their element. In a long, building passage that makes up the last third of the movement, the violin "floats" over the sustained textures of the orchestra, its rhythm specific but seemingly unrelated to that of the ensemble.

The finale, "Rounds," is lighter in mood than the somehow mournful "Paths" movement, and while it features a similar approach in cycling chord progressions and variations over a ground, a definite tune shared between soloist and orchestra becomes fodder for imitative interplay of various kinds. Hinted at and felt throughout the piece, a continually shifting tonal center comes to a full stop at the final fortissimo unison F.

Robert Kirzinger

THE AMERICAN PREMIERE OF THOMAS ADÈS'S VIOLIN CONCERTO, "CONCENTRIC PATHS," *was given (as stated above) by soloist Anthony Marwood with the Los Angeles Philharmonic conducted by the composer on February 10, 2006.*

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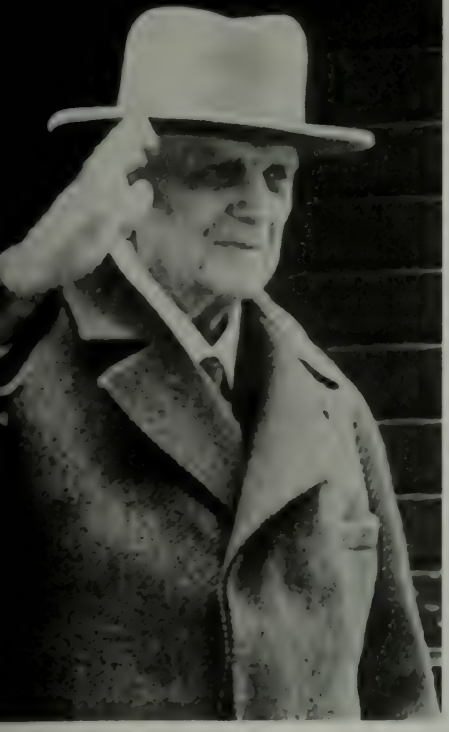
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Jean Sibelius

Prelude and Suite No. 1 from "The Tempest"

JEAN (JOHAN JULIUS CHRISTIAN) SIBELIUS was born at Hämeenlinna (Tavestehus in Swedish), Finland, on December 8, 1865, and died at Järvenpää, near Helsingfors (Helsinki), on September 20, 1957. He took the Gallicized form of his first name to emulate an uncle. Sibelius composed incidental music for "The Tempest" at his country retreat of Järvenpää between May and September 1925, and it was first performed as part of a theatrical production of Shakespeare's play on March 16, 1929, at the Royal Theatre in Copenhagen. The Prelude was first performed in its concert form on February 24, 1927, with Wilhelm Furtwängler conducting the New York Philharmonic Orchestra in Carnegie Hall. Sibelius arranged the two suites based upon his incidental music in the summer of 1927.

SIBELIUS'S PRELUDE TO AND SUITE NO. 1 FROM "THE TEMPEST" call for an orchestra of two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, snare drum, triangle, tambourine, cymbals, bass drum, xylophone, timpani, harp, and strings.

Playgoers today never really expect to hear live music in the theater, even less a full orchestra. There will be a "sound design" no doubt, and perhaps canned music, but the days when every theater had resident musicians to support all productions are now long gone. Mendelssohn's endearing and enduring music for *A Midsummer Night's Dream* is a reminder that orchestral music in support of Shakespeare's comedies was not exceptional in the nineteenth century; and until the Second World War, composers could still expect to gain commissions from theater directors, sometimes at very short notice.

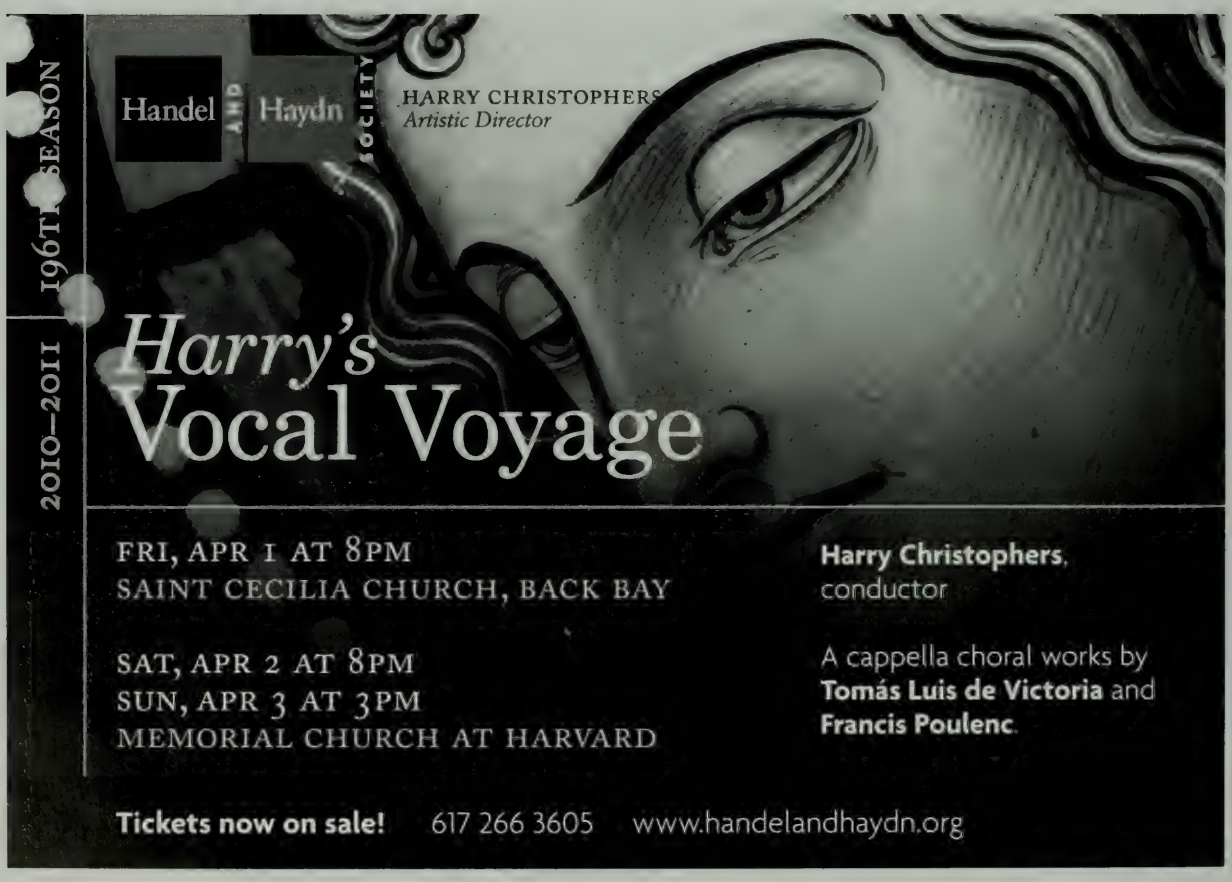
Because incidental music for plays is so often limp when removed from its proper context (most episodes are short, often merely links from one scene with another; overtures however can be quite different, for example Beethoven's to *Egmont*), a vast repertory has sunk without trace, the only exceptions being those works the composer saw fit to rearrange as concert suites, like Bizet's music for *L'Arlésienne* and Fauré's suites for *Pelléas et Mélisande* and *Masques et Bergamasques*. Sibelius's music for *The Tempest* belongs firmly

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Sibelius at the piano, 1927

to this category. It is hard to imagine that any theater today would have either the space or the money to provide a large symphony orchestra for a production of Shakespeare's last comedy, but the Danish Royal Theatre in Copenhagen was evidently in a position to do just that in 1925 when they decided to mount a spectacular production of the play and to commission the music from Finland's leading composer.

Why not from Carl Nielsen, Denmark's leading composer? The likeliest reason is that Nielsen had already composed some fifteen collections of incidental music for the Copenhagen stage (all of it, it's fair to say, now irretrievably lost), and so it was time for someone else. In any case it was evidently Wilhelm Hansen, the Danish publisher of both composers, who made the decision. Sibelius had just completed his Seventh Symphony and was mulling over some ideas for an Eighth. Eventually there was to be no Eighth Symphony, so his last major works were the *Tempest* music and the masterly tone poem *Tapiola*, commissioned by the New York Symphony Society. The remaining thirty years of his long life were passed in well-earned retirement in his Finnish country retreat.

Sibelius responded eagerly to the commission. He knew the play's copious suggestions of music, and he knew that it had inspired many other composers before him. He composed a Prelude and about thirty-five short pieces to be inserted at specific moments in the play, some of them heard more than once. Many were songs to be sung (in Danish) by the actors. He completed the music by the deadline of September 1, 1925, but the production was delayed until the following March. Sibelius and his wife were in Paris at the time, and though they could have traveled home via Copenhagen in order to see the production, which had caused quite a sensation, they went via Berlin instead. It's not clear that Sibelius ever heard any of his *Tempest* music performed.

Aware of the music's likely fate as incidental music, he extracted seventeen pieces from the score and arranged them as two suites in the summer of 1927, the second suite being

for a smaller orchestra. The **Prelude** is one of Sibelius's most astonishing conceptions, representing a storm more realistically than almost any other orchestral music one could name. The particular storm is the tempest conjured by Prospero to shipwreck his brother, Antonio, who has usurped Prospero's rightful role as Duke of Milan, on the island where Prospero now has magical powers. The squally strings, ceaselessly surging up and down, the dull roar from the percussion, the brass rising and falling—all this is almost too vivid to be comfortable. In the Copenhagen production it replaced the first scene of the play, so that the curtain rose at the climax of the storm to show, as if in a vision, the ship going under while Ferdinand (who, with his father Alonso, the King of Naples, is also on the ship) and the sailors jump overboard. (In the course of the play, Ferdinand will fall in love with Prospero's daughter Miranda.) There follows a long diminuendo as the curtain again falls.

The Suite No. 1 begins with **The Oak Tree**, which derives from the producer's idea of having the spirit Ariel appear as a young oak. After the opening chords, a flute melody drifts high above a heaving string accompaniment. The **Humoreske** supports the scene in Act III when the drunken butler Stephano, the jester Trinculo, and Prospero's malicious deformed slave Caliban start squabbling. Two clarinets set up a flowing tune that comes to an end all too soon. **Caliban's Song** has an uproarious (but quite charming) swing to it, with some thumps from percussion and a little intrusion even from the xylophone. At the end of Act II, Caliban is singing "No more dams I'll make for fish, Nor scrape trencher, nor wash dish."

"Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance." Sibelius gives **The Reapers** a rustic tone, with a drone bass and a modal melody. "After which, to a strange, hollow, and confused noise, they heavily vanish." Happily, Sibelius does not follow Shakespeare's stage direction here, unless the mysterious wavering string accompaniment might represent the "confused noise."

The **Canon** is sung by Caliban, Trinculo, and Stephano, plotting to kill Prospero. "Flout

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'em and scout 'em, And scout 'em and flout 'em; thought is free" is Shakespeare's crude rhyme, while Sibelius's music has more charm than the drunks deserve. In the **Scene** at the end of Act IV, the three rascals rather feebly pursue their plot, but are frightened off by "divers spirits, in the shape of dogs and hounds, [who] hunt them about." Some agreeable exchanges between strings and winds alternate with gruff, heavier music.

The short **Intrada** is violently dissonant, an echo of the music that followed Prospero's vow in the fourth act to relinquish his magic powers, to"break my staff, bury it certain fathoms in the earth." This is rather strangely coupled with the **Berceuse** with which, in the opening scene of the play, Prospero had lulled his daughter Miranda to sleep. Muted strings and harp set the very gentle scene.

The **Entr'acte** is the "soft music" with which Prospero summons up the rainbow Iris at the beginning of Act IV, and it leads directly into **Ariel's Song**, the one he sings in Act I to Ferdinand, who believes his father is dead. "Full fathom five thy father lies." The strings mark out the melody in octaves against dark, rich chords in the brass. The suite concludes with a return of **The Storm**, just as violent as before, but now coming to an abrupt close.

If Shakespeare in 1610 saw himself as Prospero, bidding farewell to his magic art, so, equally, might Sibelius have said with Prospero, on completing his *Tempest* music: "Shortly shall all my labours end."

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST AMERICAN PERFORMANCE OF SIBELIUS'S PRELUDE TO "THE TEMPEST" *was its first concert performance, given by Wilhelm Furtwängler with the New York Philharmonic on February 24, 1927. The Seattle Symphony performed the Prelude and "The Storm" in the 1930-31 season; the Berceuse and "The Storm" were performed by the Philadelphia Orchestra in the 1932-33 season; and there was a performance of the Berceuse by the Houston Symphony in the 1955-56 season.*

THIS IS THE FIRST PERFORMANCE BY THE BOSTON SYMPHONY *of any of Sibelius's music for "The Tempest."*

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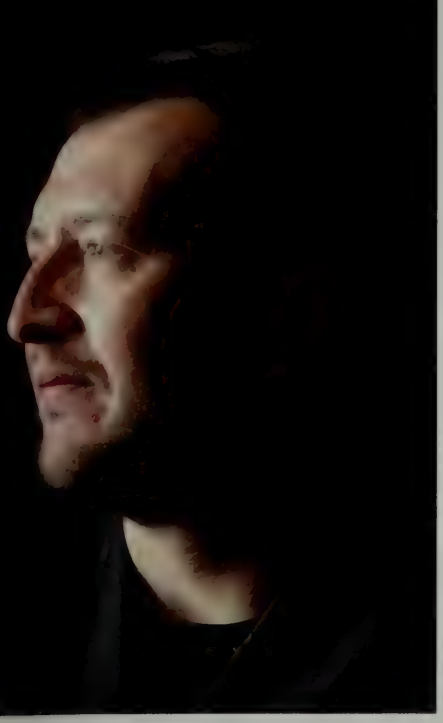
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Maurice Foxall

Thomas Adès

Scenes from the opera "The Tempest" (2004)

THOMAS ADÈS'S "THE TEMPEST" was commissioned by the Royal Opera, Covent Garden, the opera being premiered there on February 10, 2004, under the composer's direction; there was a revival of the production in 2007. Among the cast were baritone Simon Keenlyside, who created the role of Prospero; soprano Cyndia Sieden as Ariel, mezzo-soprano Christine Rice as Miranda, soprano Kate Royal as Miranda in the 2007 revival, tenor Ian Bostridge as Caliban, and tenor Toby Spence as Ferdinand. The present scenes from "The Tempest," featuring Prospero, Ariel, Miranda, and Ferdinand, are an ad hoc collection chosen by the composer for concert purposes.

THE FORCES REQUIRED FOR THIS COLLECTION OF SCENES FROM "THE TEMPEST" call for high baritone (Prospero), high soprano (Ariel), mezzo-soprano (Miranda), and tenor (Ferdinand), plus an orchestra of three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, two trombones and bass trombone, tuba, timpani, percussion (two players: side drum, bass drum, tam-tam, small and large suspended cymbals, log drum, glockenspiel, triangle; also offstage ad lib. parts for handbells and crotales), upright piano, and strings. The four scenes—Act I, scenes 3, 5, and 6, and Act 2, scene 4—add up to about twenty-five minutes of music.

For background and biographical information on Thomas Adès, see pages 45-48.

William Shakespeare (1564-1616) wrote *The Tempest* late in life, probably in 1610-11; it is most likely his last play. According to *The Riverside Shakespeare*, events relating to Bermuda that occurred in 1610 are the source of references to that island's newly discovered paradise-like qualities, which also bear comparison to Prospero's home of exile. The play is considered neither comedy nor tragedy but is categorized, like *The Winter's Tale*, *Pericles*, and *Cymbeline*, as a "romance" or tragi-comedy. Such plays typically feature elements of the supernatural, monsters, shipwrecks, a magical locale, and a happy ending—not unleavened by some tragic event during the course of the play, such as the death of Mamillius in *The Winter's Tale*.

The main characters: Prospero is the former Duke of Milan. He was deposed by his brother Antonio, with help from Alonso, King of Naples. Prospero has been in exile on his island for twelve years with his daughter Miranda. Also with him are the monstrous and conniving Caliban, son of the witch Sycorax (the former ruler of the island, who has no part in the play), and the powerful spirit Ariel, whom Sycorax had imprisoned and who, having been released by Prospero, does his bidding. Ferdinand is Alonso's son. (There are various other characters we don't need to worry about here.) Prospero, who has spent his time in exile learning white magic, becomes aware that Alonso's ship is passing near his island and stirs up the tempest as the first part of a scheme of retribution. Ariel uses magic to manipulate and strike fear into the shipwrecked company. The present group of scenes from Thomas Adès's opera focuses on the early plans of Prospero with Ariel, and the fondness that grows between Ferdinand and Miranda following their initial encounter.

From the beginning, and necessarily, Adès knew his opera for Covent Garden would be much bigger than his previous opera, the chamber-sized *Powder Her Face*. Choosing to tackle *The Tempest*, one of English literature's greatest works, immediately lent teeth to the ambition. The choice not to set Shakespeare's text was automatic, since Adès wanted to tell the entire story of *The Tempest* in his opera, and setting Shakespeare's long, intricate lines would require an opera of unreasonable length. He also wanted to avoid the use of Shakespeare's language, in particular the most famous lines, to sidestep the listener's sudden shock of recognition (at, say, "O brave new world…"), potentially destroying





Ken Howard

Cyndia Sieden as Ariel in the United States premiere of Adès's "The Tempest" at Santa Fe Opera in July 2006

the dramatic moment. Adès encountered the work of the Australian playwright Meredith Oakes in a libretto she wrote for the Irish composer Gerald Barry, finding her language "archaistic, but not archaic." He enlisted her to "translate" Shakespeare into the extremely compacted, restructured libretto that would serve the practical and artistic aims of the opera. The scenes are presented in verse, but far more tersely, the lines far shorter, than in the original; the language is updated. The opera is in three acts: the first in six scenes, the second four, the third in five, keeping, for the most part, Shakespeare's broad chronology but changing details and conflating action. Adès prefers to compare the result to "one's memory of the play" rather than to Shakespeare's text.

The first selected scene from *The Tempest* in these performances is the opera's Act I, scene 3, prefaced by the very end of scene 2, in which Prospero asks Ariel, "Spirit, servant, come and tell/Are they punished, Ariel?" Ariel relates the results of the tempest and the ship's grounding—"They are harried/They are carried/To the reef/To the deep"—and Prospero in response cautions Ariel not to harm the ship's company. Ariel sings in an incredibly high tessitura. Much of the language can't be understood, particularly since the soprano also engages in wordless melisma. In a radio interview with the composer Andrew Ford, Adès revealed that his intention was to show Ariel as a spirit outside our ken. The extreme range of the voice defines the spirit's very character, as opposed to the usual use of extreme range as indicating emotional intensity, as is the case in most opera. The spirit-like voice is also apparently something only Prospero can really understand, except when Ariel intentionally enters "our" sphere to coerce the shipwreck victims. Ariel's part is fundamentally flighty and frenetic; Prospero's, in contrast, is notably grounded, to the point of proceeding at a slower tempo than its accompaniment.

In Act I, scene 5—skipping a scene between Prospero and Caliban—Ariel relates that the ship's company is sleeping, and reminds Prospero of his promise of release. Prospero, in turn, recalls for Ariel the payment of twelve years of service (by which Prospero gained

many of his powers) for having freed the spirit from Sycorax's tree-prison. Prospero tells Ariel to guide Ferdinand to him. Ariel lures the young man with the ethereal aria "Five fathoms deep" (including the libretto's sole clear quote of Shakespeare: "A sea change/ Into something/Rich and strange").

The dynamic Act I, scene 6, brings together Ferdinand—who believes his father dead—and Miranda, who has never seen another person so beautiful (having but Caliban and her aging father as her only companions). Prospero, observing their meeting from nearby, enters to abuse Ferdinand as the corrupt King's son. Ariel enters at the end.

Act II, scene 4, reveals the growing fondness between Ferdinand and Miranda. The scene is a gorgeous, consistently lyrical duet. We can discern clearly points of musical connection between the opera and Adès's Violin Concerto, in the cycling harmonic underlayer and melodic figures of the duet, characteristic of many Adès works. (There are other points of connection between these scenes and the concerto as well; another is the series of woodwind figures in Act I, scene 3, at Prospero's words "bring them to the island.") Ferdinand's melody surges with emotion at "As soon as I saw you/My heart flew to serve you." The scene turns increasingly tender for the couple's final duet. At the close of the scene, Prospero briefly laments losing his daughter to love.

Robert Kirzinger

THE AMERICAN PREMIERE OF THOMAS ADÈS'S "THE TEMPEST" *was given by the Santa Fe Opera on July 29, 2006, led by Alan Gilbert, with Rod Gilfry (Prospero), Cyndia Sieden (Ariel), Patricia Risley (Miranda), William Ferguson (Caliban), and Toby Spence (Ferdinand).*

THESE ARE THE FIRST BOSTON SYMPHONY PERFORMANCES OF ANY MUSIC FROM ADÈS'S "THE TEMPEST."



SCENES FROM "THE TEMPEST"

An Opera in Three Acts
Libretto by MEREDITH OAKES after William Shakespeare
Set to music by THOMAS ADÈS

[...ACT I, END OF SCENE 2]

PROSPERO

Spirit, servant, come and tell
Are they punished, Ariel?

(ARIEL appears.)

ACT I, SCENE 3: ARIEL and PROSPERO

ARIEL

Fear to the sinner
Fire to the impure
Storm to the villain
Harm to the wrongdoer

They are harried
They are carried
To the reef
To the deep

They are blasted
They are dismasted
They are hit
They are split

They are wave-tossed
They are flame-crossed
They are found
They are drowned

Fear to the sinner
Fire to the impure
Storm to the villain
Harm to the wrongdoer

Flame to the trespasser
Dismay to the enemy
Terror to the visitor
Pain beyond remedy

Death to the transgressor
Woe beyond measure

PROSPERO

Ariel, that's enough
There's no need to be rough
They must not be harmed
I wish them only charmed
Not a hair perished
On their clothes no blemish
Retrieve them, revive them
And bring them to the island

ARIEL

Aid to the victims
Help to the helpless
Care to the stricken
Hope to the distressed

They are hurried
They are ferried
To the shore
To the cure

Balm to the injured
Peace to the targeted
Life to the inundated
Love to the hated

PROSPERO

That's my spirit
Go and do it

Safe in this harbour
My false brother
Unscathed but marked within
Shall know his sin!

The duties I ignored
Will now be made good

Oh blind men, I'll find them
My light will reach inside them

Now heal them and free them
Where I can hide and see them

ARIEL

I'll clean them and dry them
And set them on the island

(ARIEL off.)

Please turn the page quietly.

[...ACT I, END OF SCENE 4]

(ARIEL appears.)

ARIEL

Sir?

ACT I, SCENE 5: PROSPERO and ARIEL (MIRANDA asleep)

PROSPERO

Have you recovered them? Are they here?

ARIEL

They are sleeping
They are dreaming
By the shore
All restored

Where the parrots
Shriek and chatter
In the shade
They are laid

I have stitched them
I have sewn them
They are healed
They are whole

PROSPERO

Now sing to one
Thieving Naples' son
Prince Ferdinand
Heir to Milan
Bring him here with a beckoning round
My foes shall mourn and his grieving father think him drowned

ARIEL

Shall I be paid?

PROSPERO

Paid?

ARIEL

My wage

PROSPERO

Dare you ask it?

ARIEL

I do
It's due!
My release
You swore
Your promise!
My reward
My fee, my ransom, my freedom

PROSPERO

Fickle spirit
So cold so prompt
I need you yet
Is this your thanks?
I still have tasks
You can't leave me

ARIEL

Eager and faithful
Patient and true
Zealous and cheerful
Servant to you
Twelve years your slave
Soon to be free
Oh how I crave
My liberty

PROSPERO

Twelve years for insolence
You were confined
By the witch Sycorax
In a forked pine

Sycorax died
Lest you forget
Left you inside
I prised you out

ARIEL

I have been captive
With you twelve years
I must be active
In higher spheres
Spirits must rise
Or atrophy
I only thrive
In liberty!

PROSPERO

You made a promise
When you were freed
Twelve years of service
Do as I need
Or you'll be stuck
Malignant thing
Twelve years in an oak
I'll clip your wings!

ARIEL

Eager and faithful
Patient and true
Zealous and cheerful
Servant to you
Twelve years your slave
Soon to be free
I only thrive
In liberty

I have been captive
With you twelve years
I must be active
In higher spheres
Spirits must rise
Or atrophy
I o-

PROSPERO

You made a promise
When you were freed
Twelve years of service
Do as I need
Or you'll be stuck
Malignant thing
Twelve years in an oak
Bring me Ferdinand! Sing!

ARIEL

Five fathoms deep
Your father lies
Those are pearls
That were his eyes
Nothing of him
That was mortal
Is the same
His bones are coral
He has suffered
A sea change
Into something
Rich and strange
Sea-nymphs hourly
Ring his knell
I can hear them
Ding dong bell

(ARIEL and PROSPERO hide, leaving MIRANDA sleeping, as FERDINAND enters.)

ACT I, SCENE 6: FERDINAND and MIRANDA, with PROSPERO and ARIEL unseen

FERDINAND

As I sat weeping
I heard singing
A song that pictured
My drowned father

This sound has calmed the storm
And lulled the tempest's rage
Has put the winds to sleep
And smoothed the pounding waves

This influence, this hush
Across the water stealing
Has stopped the thunder's noise
And stilled my weeping

Who's here?
Wondrous
Is she
A goddess?

MIRANDA *(waking)*

Are you a spirit?
Are you a shade?
Are you a thing my father made?

PROSPERO *(aside)*

She's awake
Did my spell break?

MIRANDA

You're handsome
Are you human?

FERDINAND

Here on the coast
A ship was lost
I'm all that's left
The rest are dead

MIRANDA

I never knew
A man could look like you

FERDINAND

Am I so strange?

MIRANDA

No don't change

PROSPERO *(aside)*

What next
She's bewitched!

FERDINAND

I never saw
Your like before

MIRANDA

I never saw
Your like before
You're wet through
Let me tend you

FERDINAND

I never saw your equal
I'll make you Queen of Naples

(PROSPERO appears to FERDINAND and MIRANDA.)

Please turn the page quietly.

PROSPERO

Sir, Naples unseated me
Took my sovereignty
My dukedom
Stolen by treason
This was the crime
Between your house and mine

FERDINAND

Sir you're angry
Sir I'm sorry
I came here
From Naples
My father
Was king there
I'm lost sir
Is this your daughter?

PROSPERO

Stupid youth
What's the use?
You're not here
To gawp at her
Young fool
Be still!

(PROSPERO immobilises FERDINAND.)

MIRANDA

Father don't oh father please
Try to put him at his ease

FERDINAND

I'm paralysed by him
I can't command my limbs!

MIRANDA

Why must you be so savage?
He's not done you any damage

FERDINAND

He has practised
Some trick, some magic

PROSPERO

Try to understand
This is Ferdinand
Gilded and handsome
Through our misfortune
Nurtured on the squalor
Of his odious father
Raised in a kingdom
Of thieves and villains

MIRANDA

Father look at him!
How can you say such things?

FERDINAND

In what dream am I bound?
Am I lost or am I found?

MIRANDA

Never think that I'll forgive you
Let him go, or I won't love you!
What will he think?
Why have you done this?
Why do you hate him?
What twisted reason?

FERDINAND

Though he's full of hate
I don't fear his threats
Or persecution
I don't fear this prison

No, prison will be sweet
I will stand and wait
Nothing will dismay me
If she is near me

MIRANDA

Oh such rage
You're so brave
Such fury
How could he
No, it's not true
Father shame on you
Nothing you can say
Threaten as you may
Will ever change me
If he is near me

PROSPERO

He's unworthy of you
You don't know your value
Leave this child of sin
I must punish him
And the rest as well
Bring me to them, Ariel

ARIEL

Bow-wow, bow-wow
What should I do now? bow-wow
Shall I bark, bow-wow
These mortals and their woe bow-wow
When will they let me go bow-wow

ACT 2, SCENE 4: FERDINAND, then MIRANDA, then PROSPERO unseen

FERDINAND

What was before
Is no more

My father's gone
I live on
Bound and tied
Till I die
Trees and stones
To be my home

Lost like a dream
All that's been
Nothing left
But this grief
Only she
Comforts me
In this night
She is the light

(*MIRANDA enters.*)

MIRANDA

How can I offer
What I'd give?
How can I ask for
What I'd have?

Do you love me?
Why do I weep?
Love is strong
I am weak

FERDINAND

As soon as I saw you
My heart flew to serve you
As if it had waited
My whole life to love you

(*PROSPERO enters unseen.*)

What's your name?

MIRANDA

Miranda
I've disobeyed
Father said not to say

FERDINAND

Admired Miranda
Wonder of my life
My wife

(*MIRANDA frees FERDINAND.*)

MIRANDA and FERDINAND

High on the headland
Low in the dry sand
Deep in the woodland
There we'll lie

Or on a rock face
Near where the waves break
Hearing the tide race
You and I

Oh will you have me
Tell me you love me
If you are with me
I am entire

My lover smiling
Blessed asylum
Bountiful island
All I desire

(*MIRANDA and FERDINAND off.*)

PROSPERO

Miranda
I've lost her
I cannot rule their minds
My child has conquered me
A stronger power than mine
Has set the young man free

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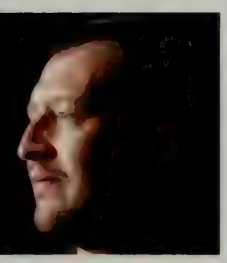
Commissioned by the Royal Opera House, Covent Garden

The first performance of "The Tempest" was given by the Royal Opera House, Covent Garden, conducted by the composer, in a production by Tom Cairns at the Royal Opera House on February 10, 2004.

Vocal score, full score, and orchestral parts available from the publishers.

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To Read and Hear More...



Basic information about Thomas Adès may be found on the websites of his publisher, Faber Music (www.fabermusic.com), and his record label, EMI Classics (www.emiclassics.com). The Faber site features a comprehensive work list and program notes for many of Adès's pieces. The brief Adès article in New Grove II was written by Arnold Whitall. Most of Adès's works have been released on EMI. The Violin Concerto was recorded by Andrew Marwood and the Chamber Orchestra of Europe under the composer's direction (with the orchestral work *Tevot*, Three Studies from Couperin, and the Overture, Waltz, and Finale from the opera *Powder Her Face*). A CD of *The Tempest* was made from live performances of a revival of the opera at Covent Garden in March 2007. His *America: A Prophecy*, written in response to 9/11, was recorded by the composer with the City of Birmingham Symphony Orchestra and Chorus (on a disc with various others of the composer's pieces). Sir Simon Rattle and the City of Birmingham Symphony Orchestra recorded his quasi-symphony *Asyla* (on a disc including his *Concerto Conciso*, *These Premises Are Alarmed*, Chamber Symphony, and *...but all shall be well*). The opera *Powder Her Face* is also available, performed by the Almeida Opera and conducted by the composer. Adès as a performer of others' music has released a piano recital disc of works by Grieg, Busoni, Janáček, Stanchinsky, Kurtág, and Castiglioni, and accompanies tenor Ian Bostridge in Janáček's song cycle *The Diary of One Who Disappeared* (both also EMI).

Robert Kirzinger



David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); *The Tempest* is discussed in the first volume, "The Early Years: 1840-1874." More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Other books include Anthony Holden's *Tchaikovsky* (Bantam Press) and Alexandra Orlova's *Tchaikovsky: A Self-Portrait* (translated by R.M. Davison), an "autobiographical narrative" based on surviving documentation (Oxford).

The Tempest can be found along with two other Shakespeare-inspired works by Tchaikovsky—*Romeo and Juliet* and the *Hamlet* Overture—on discs recorded by Gustavo Dudamel

with the Simón Bolívar Youth Orchestra of Venezuela (Deutsche Grammophon) and Antoni Wit with the Katowice Polish Radio/TV Symphony Orchestra and Royal Philharmonic (budget-priced Naxos). Other choices for *The Tempest* include Claudio Abbado's recordings with the Chicago Symphony (Sony) and Berlin Philharmonic (Deutsche Grammophon) and Mikhail Pletnev's with the Russian National Orchestra (Deutsche Grammophon).



Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London). A recent addition to the bibliography is Andrew Barnett's *Sibelius*, a detailed, single-volume study of the composer's life and music (Yale University Press). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press).

Sibelius's two suites from *The Tempest* were recorded by Leif Segerstam with the Helsinki Philharmonic (Ondine) and by Sir Charles Groves with the Royal Liverpool Philharmonic (EMI). For a recording of Sibelius's complete incidental music to Shakespeare's play, look for Osmo Vänskä's with vocal soloists and the Lahti Symphony Orchestra (BIS).

Marc Mandel

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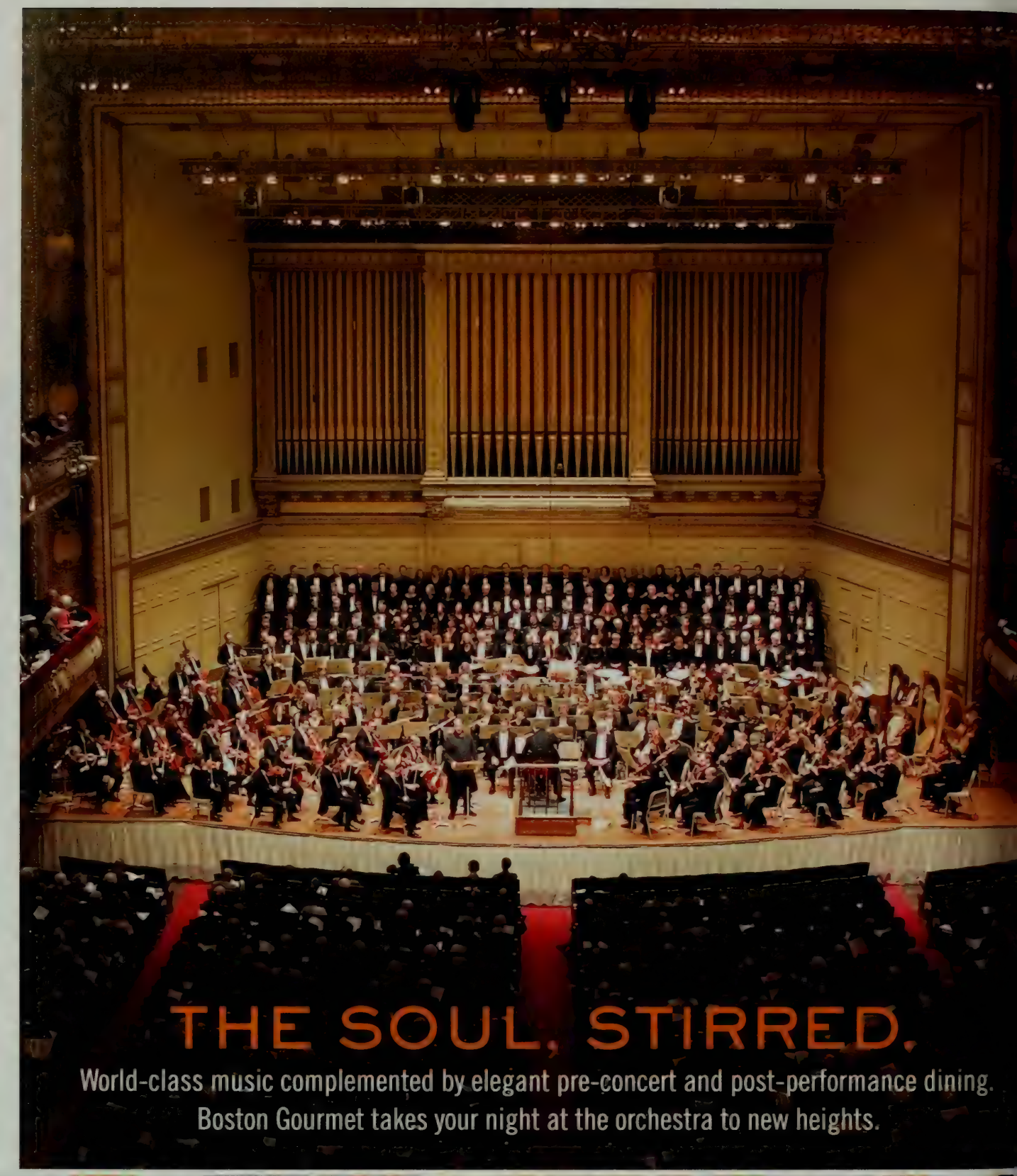
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Guest Artists



Thomas Adès

Making his Boston Symphony Orchestra debut this week, Thomas Adès is renowned as both a composer and a performer; he works regularly with the world's leading orchestras, opera companies, and festivals. Appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for 2007-08, he was featured as composer, conductor, and pianist throughout that season. His most recent works include a "piano concerto with moving image" entitled *In Seven Days* (a collaboration with video artist Tal Rosner), commissioned by the Los Angeles Philharmonic and London's Southbank Centre. The world premiere was given at London's Royal Festival Hall in April 2008 and the United States premiere at Walt Disney Concert Hall the next month. Other recent conducting engagements include an appearance at the 2008 BBC Proms with the City of Birmingham Symphony Orchestra, and *The Rake's Progress* at London's Royal Opera House and Zurich Opera. Engagements in 2009-10 included a major composer and artist focus with the Royal Stockholm Philharmonic Orchestra; a return to the Los Angeles Philharmonic, and piano recitals in Vancouver and at Carnegie Hall and the Barbican to premiere his new piano work *Concert Paraphrase on Powder Her Face*. Mr. Adès has earned acclaimed for his interpretations of music by other composers, including Beethoven, Schubert, Schumann, Tchaikovsky, Nancarrow, Kurtág, Ruders, and Barry. The many orchestras he has conducted include the City of Birmingham Symphony Orchestra, Chamber Orchestra of Europe, Philharmonia Orchestra, Los Angeles Philharmonic, Mariinsky Theatre Orchestra, London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, the BBC, Finnish, and Danish radio symphony orchestras, and such ensembles as the Birmingham Contemporary Music Group, London

Sinfonietta, Ensemble Modern, and Athelas Ensemble. From 1999 to 2008 he was artistic director of the Aldeburgh Festival. Among the international festivals that have presented special focuses on his music are Helsinki's Musica Nova, the Salzburg Easter Festival, Radio France's Festival Présences, the Barbican's "Traced Overhead," the Mariinsky Theatre's New Horizons Festival in St. Petersburg, and the Royal Stockholm Philharmonic Orchestra's composer festival. Born in London in 1971, Thomas Adès studied at the Guildhall School of Music and Drama and King's College, Cambridge. As Composer in Association with the Hallé Orchestra (1993-95), he wrote *The Origin of the Harp* and *These Premises Are Alarmed. Asyla* (1997) was a Feeney Trust commission for Sir Simon Rattle and the CBSO. Adès's first opera, *Powder Her Face* (commissioned by Almeida Opera for the 1995 Cheltenham Festival), has been performed around the world, was televised by Channel Four, and is available on DVD as well as an EMI CD. Most of the composer's music has been recorded by EMI. His second opera, *The Tempest*, was commissioned by the Royal Opera House and premiered under his direction in February 2004. It was revived at Covent Garden in 2007 and has also been performed in Copenhagen, Strasbourg, and Santa Fe. The EMI CD of the opera earned France's Diapason d'Or de l'Année and the 2010 Classical Brit Award for Composer of the Year. In September 2005 he led the Chamber Orchestra of Europe in the premiere of his violin concerto, *Concentric Paths* (written for Anthony Marwood), at the Berliner Festspiele and the BBC Proms. His second orchestral work for Simon Rattle, *Tevot* (2007), was commissioned by the Berlin Philharmonic and Carnegie Hall. Adès's music has garnered numerous awards and prizes, including the prestigious Grawemeyer Award (in 2000, for *Asyla*), of which he is the youngest recipient.



Anthony Marwood

Named the Royal Philharmonic Society's Instrumentalist of the Year in 2006, Anthony Marwood is a frequent soloist with orchestras around the world and makes his debut with the Boston Symphony Orchestra this week. This season and next also bring debuts with the St. Louis, São Paulo, and BBC symphony orchestras, the Orquesta Sinfónica de Galicia in Spain, and Musikkollegium Winterthur in Germany, as well as returns to the Bournemouth Symphony,

the BBC National Orchestra of Wales, the BBC Scottish Symphony Orchestra, and the Australian Chamber Orchestra at the Maribor Festival. Mr. Marwood has worked with such conductors as Valery Gergiev, Thomas Adès, Yan Pascal Tortelier, and Douglas Boyd. He also enjoys a flourishing career as a conductor, and since January 2006 has been artistic director of the Irish Chamber Orchestra. Last autumn he completed a second tour as soloist/director with the Australian Chamber Orchestra; in future seasons he will direct Canada's Les Violons du Roy and the Scottish Ensemble. A regular collaborator with the Academy of St. Martin in the Fields, he earned acclaim for their first CD together, and twice toured the UK with the Academy in Stravinsky's *A Soldier's Tale*, in which he both acted the role of the Soldier and played the violin part. He has had many works written for him, including Sally Beamish's 1995 concerto and two new works premiered last season, one by American composer Steve Mackey (a concerto for violin and electric guitar, commissioned jointly by the ASMF and the ICO) and one from New Zealander Ross Harris, performed with the New Zealand Symphony Orchestra. Thomas Adès's concerto *Concentric Paths*, which Mr. Marwood premiered in September 2005 in Berlin and at the BBC Proms, is the result of a fruitful musical partnership with the composer. He has since given the United States premiere with the Los Angeles Philharmonic, the French premiere in Paris with the CBSO, and the Russian premiere in St. Petersburg. His EMI recording of the work, with the composer conducting the Chamber Orchestra of Europe, was *Gramophone* magazine's Recording of the Month. Adès and Marwood toured an all-Stravinsky program of music for violin and piano, subsequently released on a Hyperion recording in February 2010. With cellist Steven Isserlis they performed at Carnegie Hall in March 2010. A Hyperion





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artist, Mr. Marwood has made more than thirty recordings, including violin sonatas by Dvořák and Schumann (with pianist Susan Tomes) and concertos by Stanford, Coleridge-Taylor, Somervell, Kurt Weill, and Peteris Vasks. As violinist of the Florestan Trio (the first trio to win a Royal Philharmonic Society Award, in 2000) he has performed all over the world with colleagues Richard Lester and Susan Tomes and recorded much of the mainstream trio repertoire on Hyperion. The current season brings a touring project with pianist Aleksander Madzar culminating in three concerts at London's Wigmore Hall. Anthony Marwood enjoys teaching and is an annual participant in Vermont's Yellow Barn Festival. He plays a violin by Carlo Bergonzi (1736), kindly provided by a consortium of purchasers.



Hila Plitmann

Making her Boston Symphony debut in these concerts, Grammy Award-winning soprano Hila Plitmann regularly premieres works by today's leading composers while maintaining a vibrant professional life in film music (*The Da Vinci Code* soundtrack), musical theater, and songwriting. In recent years she has worked with such leading conductors as Leonard Slatkin, Kurt Masur, Robert Spano, Marin Alsop, Esa-Pekka Salonen, Andrew Litton, and Steven Sloane. She has appeared with the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Atlanta Symphony, Minnesota Orchestra, National Symphony, Israel Philharmonic, Orpheus Chamber Orchestra, New Israeli Opera, and numerous other ensembles in the United States and abroad. She has recently appeared as the soloist in several world premieres, including David Del Tredici's *Paul Revere's Ride* with the Atlanta Symphony; Esa-Pekka Salonen's *Wing on Wing* with the Los Angeles Philharmonic under the composer's direction; John Corigliano's *Mr. Tambourine Man* with the Minnesota Orchestra, and *Two Awakenings and a Double Lullaby*, a song cycle written for her by Pulitzer Prize-winner Aaron Jay Kernis. In 2007 she originated the role of Exstasis in Eric Whitacre's groundbreaking electro-musical *Paradise Lost: Shadows and Wings*. Ms. Plitmann sang, acted, danced, and fought in long martial arts battles nightly for a seven-week sold-out run, a performance for which she received nominations for Best Actress in a Musical from the Los Angeles Ovation Awards and the L.A. Ticketholder

Awards. Her growing discography includes recordings on the Decca, Telarc, Naxos, CRI, Reference Recordings, and Disney labels. *The Da Vinci Code* soundtrack (Decca) was a worldwide bestseller, spending several weeks on the Billboard charts. Both *Paul Revere's Ride* (Telarc), and *The Da Vinci Code* soundtrack received Grammy nominations, and she won "Best Classical Vocal Performance" in the 2009 Grammy Awards for the Naxos recording of *Mr. Tambourine Man* with the Buffalo Philharmonic under JoAnn Falletta. In addition to this week's BSO debut, engagements in the 2010-11 season include an appearance with Rundfunkchor-Berlin; Stravinsky's *Les Noces* and Gerald Barry's *The Importance of Being Earnest* with the Los Angeles Philharmonic under Adès, and del Tredici's *Final Alice* with the Pittsburgh Symphony Orchestra under Slatkin. Last season's engagements included performances with Orchestra 2001 (works by Salonen and Larsen), the Seattle Symphony (works by Bernstein and Golijov) under Joana Carneiro, and the New York premiere of *Paradise Lost: Shadows and Wings* at Carnegie Hall. Ms. Plitmann can also be heard on the soundtrack of the recent film *New York, I Love You*. Born and raised in Jerusalem, Hila Plitmann received bachelor's and master's degrees with high honors from the Juilliard School of Music, and received the Sony ES Prize for her outstanding contribution to the vocal arts. She has a black belt in Tae Kwon Do.



Kate Royal

Born in London, Kate Royal, who makes her Boston Symphony debut this week, studied at the Guildhall School of Music and Drama and the National Opera Studio. Her many awards include the 2004 Kathleen Ferrier Award, the 2004 John Christie Award, and the 2007 Royal Philharmonic Society Young Artist Award. In concert she has appeared with the Orchestra of the Age of Enlightenment and Sir Simon Rattle (BBC Proms and Festspielhaus Baden-Baden), the Bach Akademie Stuttgart under Helmuth Rilling, the National Symphony Orchestra (Washington, D.C.) under Helmuth Rilling, the Royal Liverpool Philharmonic and Vassily Petrenko, the Orchestra of La Scala Milan and Myung-Whun Chung, the Los Angeles Philharmonic under Pablo Heras-Casado, Le Concert d'Astrée under Emanuelle Haim, the Berlin Philharmonic under both William Christie and Sir Simon Rattle, and at the Edinburgh Festival

with Sir Charles Mackerras. She has appeared in recital throughout Europe and North America. She has recorded Mahler's Symphony No. 4 with the Manchester Camerata and Schumann's *Liederkreis* (for Hyperion) with Graham Johnson. In October 2006 Kate Royal signed an exclusive contract with EMI Classics; her first solo recordings for the label were a musical portrait with the Academy of St. Martin in the Fields conducted by Edward Gardner, and 20th-century arias ("Midsummer Night") with the Orchestra of English National Opera and Gardner. Her solo recital disc with Malcolm Martineau ("A Lesson in Love") was released in February 2011. On the opera stage she has sung Pamina (*Die Zauberflöte*) for both the Glyndebourne Festival and the Royal Opera, Countess Almaviva (*Le nozze di Figaro*) and the Governess (*The Turn of the Screw*) for Glyndebourne on Tour, Helena (*A Midsummer Night's Dream*) for both Madrid's Teatro Real and the Glyndebourne Festival, Poppea for English National Opera, Miranda (Adès's *The Tempest*) for the Royal Opera, Handel's *L'Allegro* for Paris Opera, Micaela (*Carmen*) and Donna Elvira (*Don Giovanni*) for the Glyndebourne Festival, and Countess Almaviva for the Aix-en-Provence Festival. Her concert engagements for the current season include both the Berlin Philharmonic and the Orchestra of Bavarian Radio under Rattle, the Scottish Chamber Orchestra under Ticciati, the Boston Symphony under Adès, the Orchestra Filarmonica della Scala under Dudamel, and the Rotterdam Philharmonic under Nézet-Séguin. Her operatic engagements include the Governess for the Glyndebourne Festival, both Pamina and Countess Almaviva for the Royal Opera, Countess Almaviva for the Bavarian State Opera, and Euridice in her Metropolitan Opera debut.



Toby Spence

An honours graduate and choral scholar from New College, Oxford, Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. In concert, he has sung with the Cleveland Orchestra under Dohnányi, the Berlin Philharmonic and Vienna Philharmonic under Rattle, the San Francisco Symphony under Tilson Thomas, the Accademia Nazionale di Santa Cecilia under Pappano, the Rotterdam Philharmonic under Gergiev, the London Symphony Orchestra under Rattle and Davis, the Los Angeles Philharmonic under Dudamel, and at the

Salzburg and Edinburgh festivals under Norrington and Mackerras. He sang an acclaimed Madwoman in Britten's *Curlew River* for the Edinburgh Festival, where he has also appeared in recital. Other recital engagements have taken him to the LSO St. Luke's and Wigmore Hall. Mr. Spence has made numerous recordings for Deutsche Grammophon, Decca, BMG, Philips, Collins, Hyperion, and EMI. For English National Opera, he has sung Fenton, Ferrando, Tamino, Candide, and Paris (*La belle Hélène*) and for the Royal Opera, Kudryash, the Simpleton (*Boris Godunov*), Ferdinand (*The Tempest*), Count Almaviva, and Ramiro. His many appearances with the Paris Opera have included his first Tom Rakewell, a role he has since performed in Madrid, for the Royal Opera House, and for the Theater an der Wien. He has also sung with Scottish Opera, Welsh National Opera, Bavarian State Opera, at the Monnaie in Brussels, with Netherlands Opera, Deutsche Staatsoper Berlin, San Francisco Opera, the Glyndebourne Festival (at the Châtelet in Paris), the Santa Fe Festival, and the Metropolitan Opera. This season he sings his first Faust for ENO, makes his debut with Lyric Opera of Chicago as Nanki-Poo (*The Mikado*), and will perform both Don Ottavio and Peter Quint for the Glyndebourne Festival. In concert he appears with Minkowski, Adès, Harnoncourt, Bychkov, Nelsons, Ticciati, Nézet-Séguin, and Rattle. Next season he will make his debut with the Vienna State Opera as Ferrando, sing his first Lensky for ENO, and return to the Royal Opera as David (*Die Meistersinger von Nürnberg*).



Christopher Maltman

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman read biochemistry at Warwick University and studied singing at the Royal Academy of Music. On the opera stage, his recent appearances include the title role of *Don Giovanni* at the Salzburg Festival, at the Bayerische Staatsoper, Munich, and in Cologne; and Papageno (*Die Zauberflöte*), Guglielmo (*Così fan tutte*), Forester (*The Cunning Little Vixen*), Marcello (*La bohème*), and Ramiro (*L'Heure espagnole*) at the Royal Opera House, Covent Garden. His roles at the Glyndebourne Festival have included Papageno, Figaro (*Le nozze di Figaro*), and Sid (*Albert Herring*). In Munich he has sung Tarquinius (*The Rape of Lucretia*), Guglielmo, Marcello,

and Albert (*Werther*). Other opera appearances in Europe include Count Almaviva (*Le nozze di Figaro*) and Aeneas (*Dido and Aeneas*) in Vienna; Figaro (*Il barbiere di Siviglia*) at the Deutsche Staatsoper Berlin; and Tarquinius at the Aldeburgh Festival and at English National Opera. An acclaimed Billy Budd, he has sung the role at Welsh National Opera, Turin's Teatro Regio, and in Seattle, Frankfurt, and Munich. In the United States he has appeared at the Metropolitan Opera as Papageno, Harlequin (*Ariadne auf Naxos*), and Silvio (*I pagliacci*); in San Francisco as Papageno; in Seattle as Guglielmo, and in San Diego as Figaro (*Il barbiere di Siviglia*) and Laurent (*Thérèse Raquin*). Future engagements include Count Almaviva at the Paris Opera, the Royal Opera House, and Zurich Opera; Shishkov (*Aus einem Totenhaus*) at Vienna State Opera; Figaro (*Il barbiere di Siviglia*) at the Deutsche Staatsoper Berlin; Don Giovanni in Toulouse, and Posa (*Don Carlo*) for Netherlands Opera. Concert engagements have included the Cleveland Orchestra with Welser-Möst, Philharmonia Orchestra with Dohnányi, BBC Symphony with John Adams, Orchestra of the Age of Enlightenment with Norrington, London Symphony with Rattle, Otaka, and Sir Colin Davis, Concentus Musicus Wien with Harnoncourt, the Dresden Staatskapelle with Sir John Eliot Gardiner, the Los Angeles Philharmonic with Esa-Pekka Salonen, and the New York Philharmonic with Kurt Masur. A renowned recitalist, he has appeared at the Konzerthaus in Vienna, the Concertgebouw in Amsterdam, the Salzburg Mozarteum, the Alte Oper in Frankfurt, the Philharmonie in Cologne, La Scala in Milan, in New York at both Carnegie Hall and Lincoln Center, and at the Aldeburgh, Edinburgh, Cheltenham, and Schwarzenberg Schubertiade festivals. He is a regular guest at Wigmore Hall, where in 2009-10 he performed and recorded for the Wigmore Live label the three great Schubert cycles with Graham Johnson. Mr. Maltman has recorded Vaughan Williams's *Serenade to Music* for Decca; Warlock, Holst, and Somervell songs for Collins Classics; Schumann's *Dichterliebe* for Hyperion; Schumann's *Liederkreis*, Opus 24, with Graham Johnson; a Debussy album with Malcolm Martineau, and English songs with Roger Vignoles. He also took part in Deutsche Grammophon's complete Beethoven folk song project. On film he has appeared in John Adams's award-winning *The Death of Klinghoffer* and in the title role of *Juan*, a new film production of *Don Giovanni* that premiered at the FilmFest Hamburg in October 2010. Christopher Maltman has appeared twice previously with the Boston Symphony Orchestra, in Britten's *Cantata misericordium* led by James Conlon in November 2002 and in the American premiere under Sir Colin Davis of James MacMillan's *St. John Passion* in January 2010.

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Next Program...

Thursday, March 31, 8pm
Friday, April 1, 1:30pm
Saturday, April 2, 8pm

JOHN NELSON conducting

LISZT "MEPHISTO WALTZ" NO. 1, FOR ORCHESTRA

CHOPIN PIANO CONCERTO NO. 1 IN E MINOR, OPUS 11
Allegro maestoso
Romanza: Larghetto
Rondo: Vivace
EVGENY KISSIN

{ I N T E R M I S S I O N }

LISZT "ORPHEUS," SYMPHONIC POEM

GRIEG PIANO CONCERTO IN A MINOR, OPUS 16
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
EVGENY KISSIN

PRE-CONCERT TALKS BY HELEN GREENWALD OF THE NEW ENGLAND CONSERVATORY

Having appeared with the BSO several times at Tanglewood, the veteran American conductor John Nelson makes his subscription series debut joined by Evgeny Kissin as soloist in two contrasting concertos. Chopin wrote both of his piano concertos—the First in E minor and No. 2 in F minor—within a year of each other as vehicles for himself, then barely out of his teens and having barely finished his formal studies. Grieg's concerto—one of the most popular of all time—is also an early work, exhibiting both a Romantic bent and a hint of the folk-music influence that would inform Grieg's later music. Also on the program are two contrasting orchestral works by Franz Liszt, the 200th anniversary of whose birth is being marked this season. The *Mephisto Waltz*—which exists also in a version for solo piano—depicts a village wedding at which Mephistopheles seizes a strolling fiddler's violin and strikes up a wild, diabolic dance. *Orpheus*, one of the dozen symphonic poems that typified Liszt's orchestral output in the 1850s, is a contemplative work inspired by the poet-musician famous from Greek mythology for calming the wild beasts with his singing.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'C' March 31, 8-10:05
Friday 'B' April 1, 1:30-3:35
Saturday 'B' April 2, 8-10:05

JOHN NELSON, conductor
EVGENY KISSIN, piano

LISZT	*Mephisto* Waltz No. 1, for orchestra
CHOPIN	Piano Concerto No. 1
LISZT	*Orpheus*
GRIEG	Piano Concerto

Sunday, April 3, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with **INON BARNATAN**, piano

KURTÁG	*Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d
KURTÁG	Bagatelles for flute, double bass, and piano, Op. 14d
BRAHMS	Trio in E-flat for violin, horn, and piano, Op. 40
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Wednesday, April 6, 7:30pm (Open Rehearsal)
Thursday 'D' April 7, 8-9:35
Friday 'A' April 8, 1:30-3:05
Saturday 'A' April 9, 8-9:35
Tuesday 'B' April 12, 8-9:35

JOHANNES DEBUS, conductor
WILLIAM R. HUDGINS, clarinet

MOZART	Symphony No. 32
MOZART	Clarinet Concerto
HAYDN	Symphony No. 97

Thursday, April 14, 10:30am (Open Rehearsal)
Thursday 'C' April 14, 8-9:50
Friday 'B' April 15, 1:30-3:20
Saturday 'A' April 16, 8-9:50

STÉPHANE DENÈVE, conductor
JONATHAN BISS, piano

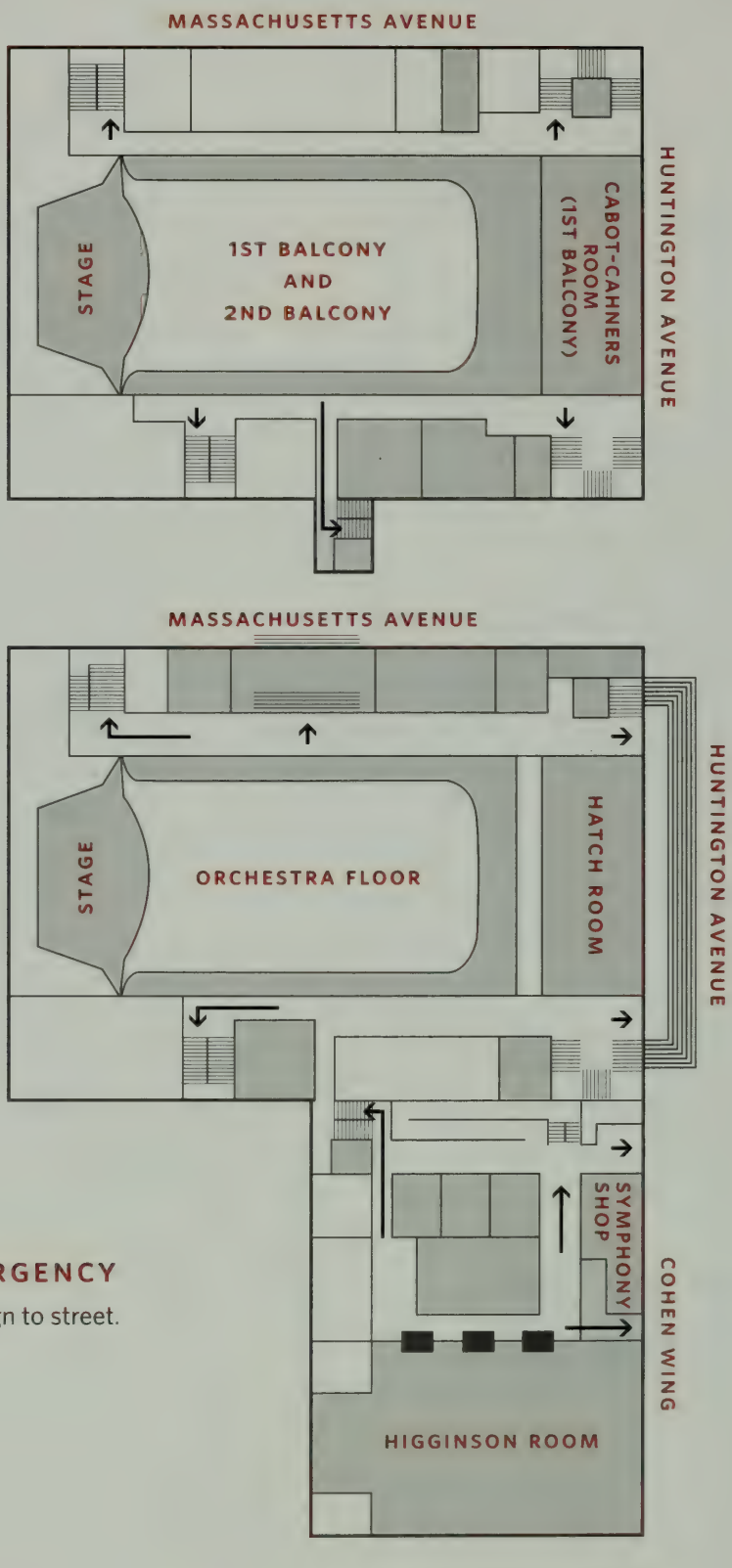
BEETHOVEN	Piano Concerto No. 5, *Emperor*
ROUSSEL	Symphony No. 3
RAVEL	*La Valse*

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Programs and artists subject to change.

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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CHAMBER TEA VI
Friday, March 25, at 2:30

COMMUNITY CONCERT VIII
Sunday, March 27, at 3, at Somerville High School

COMMUNITY CONCERT IX
Sunday, April 3, at 3, at Tuckerman Hall, Worcester

The free Community Concerts are made possible by a generous grant from the Lowell Institute.

HAWTHORNE STRING QUARTET
SI-JING HUANG, violin (1st violin in Post and Lee; violin in Srnka)
RONAN LEFKOWITZ, violin
MARK LUDWIG, viola
SATO KNUDSEN, cello
THOMAS MARTIN, clarinet
JESSICA ZHOU, harp

MCHEDELOV	Variations on a Theme of Paganini, for harp
TAILLEFERRE	*Arabesque*, played by clarinet and harp
RAVEL	*Vocalise-étude en forme de habanera*, played by clarinet and harp
DEBUSSY	*Arabesque* No. 2, played by clarinet and harp
POST	*Virtual Fantasie on a Chorale*, for string quartet
LEE	*Morango...Almost A Tango* for string quartet
SRNKA	*Escape Routines* for harp, clarinet, and string trio

Notes on the Program

The Russian **Mikhail Mchedelov** (1903-1974) was a kind of Segovia of the harp, delving into the non-harp repertoire to expand the range of his own instrument at a time when the harp was really coming into its own as a serious solo medium in the twentieth century. He taught at the Moscow Conservatory from 1937 until 1959. His Variations on a Theme of Paganini was published in 1962 and, as a bravura work, is frequently assigned as a competition piece.

The theme is a familiar one, that of the last of the twenty-four solo violin caprices by Nicolò Paganini (1782-1840), the quintessential virtuoso of the Romantic era. It is, apparently, an irresistible tune. Composers as varied as Brahms, Rachmaninoff, Lutosławski, and Andrew Lloyd Webber responded with far-flung variations of their own. Mchedelov's version is conservative but deft in both its requirements of the harpist and its treatment of Paganini's theme. The first group of variations is short and straightforward, but the last two of the eleven allow the theme to stretch well beyond its original bounds.

The little group of duets for clarinet and harp is arranged from other sources and tweaked by Thomas Martin and Jessica Zhou for their use. Martin relates, "The Debussy *Arabesque* will be performed on the rather rare clarinet in D. The instrument was built by the Chilean instrument-maker and clarinetist Luis Rossi and purchased by the Boston Symphony some years ago. It is often heard in Symphony Hall during the opening flourishes of the Second Suite from Ravel's *Daphnis et Chloé*. This will be the instrument's short and hopefully sweet BSO solo debut."

Germaine Tailleferre (1892-1983) was a major voice in French music in the generation following Ravel and an erstwhile member of the loosely constituted "Les Six" group (with Poulenc, Auric, Milhaud, Honegger, and Durey) in Paris in the early 1920s. Later in her career she concentrated on opera. The sweet, melodic *Arabesque*, originally for clarinet and piano, is derived from music in her 1960 opera *Le Petite Sirène*, based on Anderson's *The Little Mermaid*.

Maurice Ravel (1875-1937) wrote his *Vocalise-étude en forme de habanera* for (wordless) voice and piano in 1907. A habanera is a Cuban dance with the distinctive rhythm of dotted-eighth-note, sixteenth, eighth, eighth (the most famous is the habanera from Bizet's *Carmen*). Here, the harp carries the rhythm while the clarinet sings the sultry melody. The *Arabesque* No. 2 of **Claude Debussy** (1862-1918) was the effervescent second of a pair of works for piano solo the composer wrote in about 1890.

The string quartet works of **David Post** (b.1949) are repertoire staples for the Hawthorne String Quartet. He has written several pieces for the quartet, including his Third and Fourth string quartets, his Piano Quintet, and most recently his *Concerto à Cinque* for clarinet and string quartet, for the Hawthorne Quartet and clarinetist Thomas Martin. He wrote the *Virtual Fantasie on a Chorale* in 2003 on commission from the Terezín Music Foundation; its string orchestra version was premiered by members of the BSO on March 21 at the College of Saint Rose in Albany, New York, under James Sommerville's direction. The Hawthorne String Quartet recorded the string quartet version of the *Virtual Fantasie* along with Post's string quartets nos. 2, 3, and 4 for a Naxos CD released in fall 2010.

Post started musical training early, studying cello with Samuel Reiner and Charles Forbes and composition with Charles Whittenberg and later with Ralph Shapey at the University of Chicago. He also worked with Larry Bell and Lukas Foss. For several years he was a participant in the Chamber Music Conference and Composers Forum of the East at Bennington College. His orchestral and chamber works have been played and recorded by international organizations including the Czech Radio Symphony Orchestra, the Moravian Philharmonic, and the Salem Philharmonic, among others. *Soundbites*, a recent commission from the Aiolos Collective—an international group of wind players—was premiered in August 2001 to critical acclaim. His music is published by MMB Music, Inc., St. Louis, MO. David Post's discography includes his Symphony No. 1 performed by the Czech Radio Symphony Orchestra under Vladimir Valek, his String Quartet No. 1 performed by the Boston Composers String Quartet, a Concerto for English Horn and Orchestra with soloist Donna Marie Cobert and the Moravian Philharmonic, Vit Micka conducting, and *Soundbites* for nine double reed instruments, recorded by the Aiolos Collective.

The composer has provided the following note on his piece:

The American Heritage Dictionary defines *virtual* as "existing or resulting in essence or effect though not in actual fact, form or name," and the term has gained a wide currency in the cyberspace age. "Essence" and "effect" are the operative words here for the *Fantasia* is written "backwards"—in that the development precedes the exposition of the ideas. Well before any point of arrival is reached, the listener is confronted with swirling bits and pieces, motives and intervals that are part of the chorale but which collide and ricochet off each other, at times seeming to land and form a well-behaved cadence, but remain unsettled until the very end, when the fragments coalesce and the chorale finally emerges. But its appearance is cut short abruptly, and before it can establish itself completely it begins to disintegrate and soon vanishes into silence.

The inspiration for this piece came from the wonderful, haunting *Meditation on the Old Czech Chorale* "Saint Wenceslas" of Josef Suk, for string quartet (or small string orchestra). It became a signature piece and a well-loved symbol of unity and comfort for the Czech people during wartime. *Fantasia on a Virtual Chorale* was commissioned by the Terezin Music Foundation (www.terezinmusic.org).

Like David Post, the prolific and eclectic composer **Thomas Oboe Lee** (b.1945) has been one of the Hawthorne String Quartet's favorites for many years. The quartet recorded a disc of his music, including *Morango... Almost A Tango*, almost ten years ago, and has several of his pieces in its repertoire. Lee was born in China, moving with his family to British-controlled Hong Kong and then to São Paulo, Brazil, where as a young man he played flute with Brazilian jazz and pop musicians. He moved to the United States in 1966, graduating from the University of Pittsburgh and going on to study composition with William Thomas McKinley, George Russell, and Gunther Schuller at the New England Conservatory and with Earl Kim at Harvard. He also worked with Betsy Jolas in 1976 at Tanglewood, where he won Tanglewood's Koussevitzky Composition Prize. Since 1990 he has been on the faculty of Boston College. He founded the legendary new-music collective Composers in Red Sneakers and, as a jazz composer-performer, played in the bands Moon Unit and Departed Feathers.

Lee's music has been commissioned by the Koussevitzky and Fromm foundations, Amnesty International, the Terezín Chamber Music Foundation, and such ensembles as the St. Paul Chamber Orchestra; Boston's Pro Arte Chamber Orchestra and Collage New Music; the Omaha Symphony Orchestra; the Artaria, Lydian, Manhattan, Hawthorne, and Kronos string quartets, the Pittsburgh New Music Ensemble, and many others. His catalog numbers over 130 works ranging from small pieces to the evening-length chamber opera *The Inman Diaries* (2007). Recent works include his Violin Concerto, written for violinist Irina Muresanu and the Civic Symphony Orchestra of Boston, and his harp concerto "*...bisbiglianda...*" for the Boston Modern Orchestra and soloist Ina Zdoravetchi. (His first harp concerto was written for Ann Hobson Pilot, then principal harp of the BSO.)

Morango... Almost A Tango (1983) was originally a thirty-two-bar jazz tune Lee performed every Sunday night with the Moon Unit at the 1369 Jazz Club in Cambridge, MA, in the early '80s. The string quartet version, although written for the Kronos Quartet, was premiered at Concert X by Composers in Red Sneakers in Sanders Theatre, Cambridge, MA, on July 21, 1983, by the Red Sneakers String Quartet. Lee writes, "Gustavo Moretto, an Argentine composer... taught me the finer and more beautiful aspects of the Tango. In my modest way, as someone looking in from the outside, I created *Morango... Almost A Tango*—a bastardized version of the 'real thing.' *Morango...* is also intrinsically connected to Kate Moran, a sometimes painter... to whom it is dedicated. The work is played *con sordino* [with mutes] throughout."

The Kronos played *Morango...* while on tour in Europe in 1986 and recorded it for their CD "White Man Sleeps." It has entered the repertoires of several other quartets. As interest in the work grew, other ensembles have requested arrangements of *Morango...*; there are now versions for violin and piano, big band jazz ensemble, and string orchestra.

Miroslav Srnka was born in Prague in 1975. He studied musicology at Prague's Charles University with Jarmila Gabrielová and composition at the Prague Academy of the Performing Arts with Milan Slavický. He also attended Humboldt University in Berlin and the Paris Conservatoire. As a musicologist, his particular interest has been the work of Dvořák and Czech music after 1945. Compositionally, Srnka has been influenced by spectralism as well as older Czech music. The philosophical and musical friction and cooperation that arises between Czech and international musical directions, while abstract, is evidently a concern that helps direct his musical explorations. Among other works, his Third String Quartet was performed and recorded by the Arditti String Quartet, and his *Wall*, a short chamber opera on a libretto by Jonathan Safran Foer, was commissioned and produced by the Staatsoper Berlin in 2005. He has also fulfilled commissions from the Ensemble Intercontemporain, Ensemble Modern, West German Radio, and many other major organizations.

Srnka wrote *Escape Routines* for harp, clarinet, and string trio at the request of Mark Ludwig as a Terezín Legacy Commission of the Terezín Chamber Music Foundation and the Prague Spring Festival. The piece was premiered on September 26, 2010, in Symphony Hall during a concert honoring Dr. Robert J. Mayer, the 2010 recipient of the Terezín Legacy Award. Boston Symphony Orchestra principal horn James Sommerville conducted an ensemble made up of BSO members Thomas Martin, clarinet, Jessica Zhou, harp, Si-Jing Huang, violin, Mark Ludwig, viola, and Sato Knudsen, cello.

The composer writes, "Writing a piece for the Terezín Music Foundation was for me a task about the incredible and mysterious power of music to create freedom under almost every possible circumstance. The issue of freedom is crucial especially in chamber music. On one hand the few players have to concentrate to stay a very well balanced sound 'machine,' on the other hand they have to find freedom to express themselves individually.

"In *Escape Routines*, the five instruments act as a very close family: at certain moments, they create one unique energy by melding the very different ways of creating sound. At other moments, they try to find routine patterns to escape into their soloist freedoms. But where is really this freedom of music: is it in those individual escapes of each player? Or is it indeed in the unique way of being together in sound? In the possibility to escape together?"

—Notes by Robert Kirzinger

Named for New England novelist Nathaniel Hawthorne, the **Hawthorne String Quartet** includes Boston Symphony members Ronan Lefkowitz and Si-Jing Huang, violins, Mark Ludwig, viola, and Sato Knudsen, cello. Since its inception in 1986, the ensemble has performed extensively throughout Europe, South America, Japan, and the United States, including appearances at such major festivals as Tanglewood, Ravinia, and Aspen. The group's expansive repertoire ranges from 18th- and 19th-century classics to contemporary works. It has distinguished itself internationally by championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). In October 1991, the quartet performed in Terezín and Prague in ceremonies hosted by President Vaclav Havel to mark the opening of the Terezín Ghetto Museum and to commemorate the 50th anniversary of the first transports to Terezín. In November 2002 they performed additional concerts at the invitation of President Havel and under the sponsorship of the U.S. State Department, to help raise funds for Czech flood relief and restoration efforts at Pamatník Terezín. The quartet has returned repeatedly to the Czech Republic, for performances, master classes at the Prague Conservatory, and film projects. The Hawthorne Quartet's recordings include chamber music by the American composers Arthur Foote, Samuel Coleridge-Taylor, Thomas Oboe Lee, and David Post, as well as several motion picture and documentary soundtracks. The group has also performed in radio and television programs worldwide, and in documentaries. Their CD "Chamber Music from Theresienstadt" won the Preis der Schallplattenkritik in 1991. Other recordings include "Silenced Voices" (Northeastern Records), with newly recovered music of composers persecuted during World War II; string quartets by Pavel Haas and Hans Krása (part of London/Decca's "Entartete Musik" project), and Ervín Schulhoff's Concerto for Solo String Quartet and Chamber Orchestra (also in the "Entartete Musik" series). The quartet gave the American premiere of Schulhoff's concerto with Seiji Ozawa and the Boston Symphony Orchestra. Appointed quartet-in-residence at Boston College in 1998, the Hawthorne String Quartet has collaborated with Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Pilobolus Dance Company, and has made solo appearances with the Boston Symphony, National Symphony, Juilliard Orchestra, and the Deutsche Kammerphilharmonie. Among the quartet's latest projects is "Remembrance & Beyond," a collaboration with artist Jim Schantz and the Terezín Chamber Music Foundation. For more information about the Hawthorne String Quartet, please contact info@terezinmusic.org.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Born in Beijing, China, **Jessica Zhou** joined the Boston Symphony Orchestra as its harpist in fall 2009. She was winner of the 2001 Pro Musicis International Award, leading to her critically acclaimed New York debut in Carnegie Hall's Weill Recital Hall. In 2001, Ms. Zhou became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world, including the Prix du Jury at the 3rd Concours International de Harpe Lily Laskine in Deauville, France; Fourth Prize in the USA International Harp Competition, and Second Prize at the 14th International Harp Contest in Israel. She is a two-time winner of the Anne Adams Award National Harp Competition sponsored by the American Harp Society, which presented her in recitals in Boston, Hartford, New York City, San Diego, Mexico, and Taipei, Taiwan, where she also served as Chairman of the Jury in the First Taiwan National Harp Competition. As soloist with orchestra, Ms. Zhou has performed with the Israel Philharmonic, the Mainly Mozart Festival Orchestra in San Diego, the New York City Opera Orchestra, and the Geneva Chamber Orchestra, where she gave the world premiere of Haim Permont's Double Harp Concerto during the 2002 World Harp Congress. As a chamber musician, she has performed with the Bridgehampton Chamber Music Festival, Boston Chamber Music Society, Caramoor Music Festival, Mainly Mozart Festival, North Country Chamber Players, and the Pacific Music Festival in Japan, where she premiered Christopher Rouse's *Compline* for harp, clarinet, flute, and string quartet. Before joining the Boston Symphony Orchestra, Ms. Zhou was principal harpist of New York City Opera beginning in 2004. Other orchestral appearances include the New York Philharmonic, Suisse Romande Symphony Orchestra, Toronto Symphony Orchestra, Hong Kong Philharmonic, and Moscow Chamber Orchestra, and she toured Japan with the London Symphony Orchestra. Ms. Zhou is a graduate of the Interlochen Arts Academy, where she studied with Joan Holland. She holds bachelor's and master's degrees from the Juilliard School, where she was a student of Nancy Allen.



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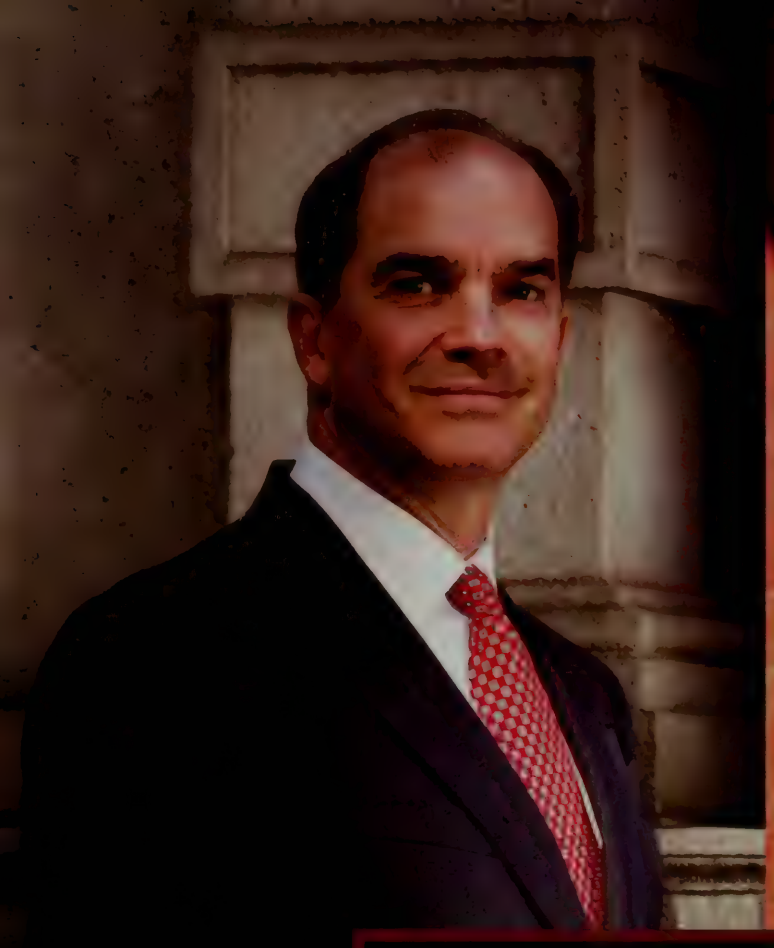
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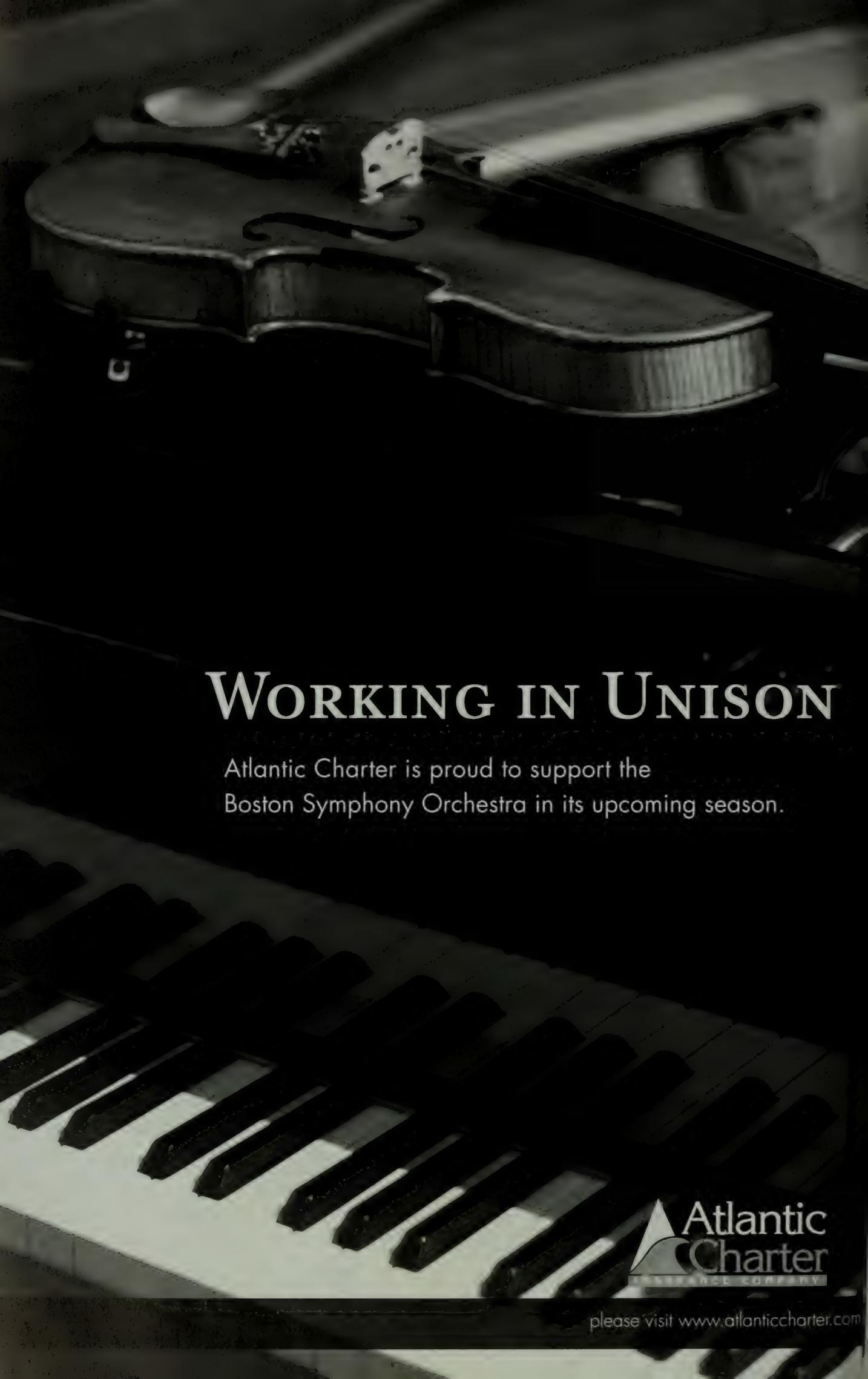
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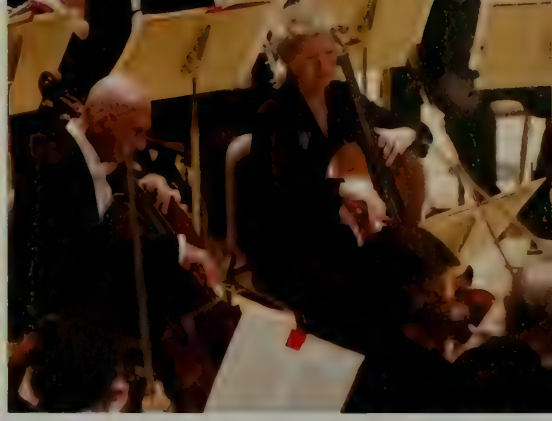
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BSO News

Boston Symphony Chamber Players This Sunday, April 3, at 3 p.m. at Jordan Hall

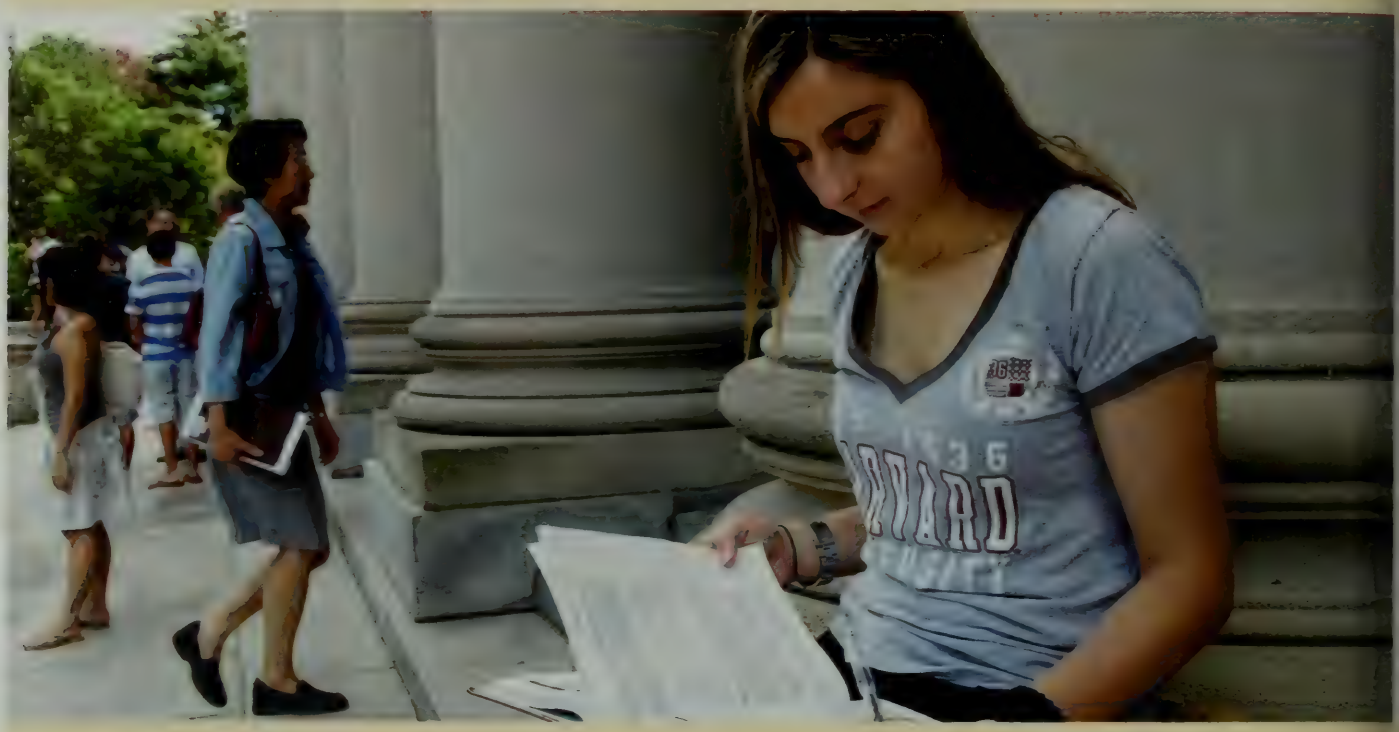
The Boston Symphony Chamber Players perform the third Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, April 3, at 3 p.m. The program includes Kurtág's *Hommage à R. Sch*, for clarinet, viola, and piano, Opus 15d, and Bagatelles for flute, double bass, and piano, Opus 14d; Brahms's Horn Trio in E-flat, Opus 40, for violin, horn, and piano, and Schubert's Quintet in A, the *Trout*, for piano and strings, D.667, with guest pianist Inon Barnatan. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Historic Telecasts of Charles Munch and the BSO Newly Available on DVD

The Boston Symphony Orchestra and Boston public broadcaster WGBH have partnered with International Classical Artists and their new audio and audiovisual label, ICA Classics, to release thirty-two DVDs of historic BSO telecasts over the next four seasons. The first three of these DVDs—released in February, and representing some of the BSO's earliest televised concerts under Charles Munch, the BSO's music director from 1949 to 1962—feature music of Debussy (*Ibéria* and *La Mer*), Ravel (Suite from *Mother Goose*), Wagner (excerpts from Act III of *Die Meistersinger von Nürnberg*), Franck (Symphony in D minor), Fauré (Suite from *Pelléas et Mélisande*), and Beethoven (symphonies 4 and 5, plus excerpts from *The Creatures of Prometheus*), in performances telecast live from Sanders Theatre in Cambridge between February 4, 1958, and October 31, 1961, now expertly restored using state-of-the-art techniques.

Originally broadcast on WGBH television and distributed through the Educational Radio and Television Center (precursor to WNET) to educational television stations nationwide, these BSO/Charles Munch performances are being made available on DVD for the first time commercially through this new partnership between the BSO, WGBH, and ICA Classics. The first three DVDs were released on February 22, 2011, and can be purchased at bso.org and the Symphony Shop, as well as from Amazon.com and retail stores across the United States. Two of the discs (Debussy/Ravel; Wagner/Franck/Fauré) have already been awarded France's prestigious Diapason d'Or, following their European release in late January.

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The Boston Symphony Orchestra Teen Council

The Boston Symphony Orchestra Teen Council is a year-long mentor and education program for high school students. The diverse youth that make up Teen Council receive arts access and training while developing useful life skill sets. Through various projects, members reach out to their peers, families, and communities, and help others develop a lifelong appreciation for the arts. Students complete at least thirty hours of community service throughout the year that can be applied to school requirements. The BSO Teen Council is open to high school students in the greater Boston area. Interested students can apply for the 2011-12 academic year during the summer and early fall of 2011.

Teen Council members take an active leadership role in the BSO's education programs and community initiatives. This year the Council has volunteered at a BSO Community Chamber Concert, planned activities for the BSO Young Musicians Club, presented a concert at Rosie's Place, and collaborated with the Museum of Fine Arts Teen Arts Council to present a Martin Luther King Jr. Day activity at the museum. In February the Council presented pre-concert activities for kids before the BSO Family Concerts and served as counselors in the "Winter Vacation at the BSO" program. In May the students will participate in the "Walk for Music" to raise money and awareness for their school music programs.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (remaining concert 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Liszt, Chopin, and Grieg. In the weeks ahead, BSO Director of Program Publications Marc Mandel (April 6, 7, 12) and Elizabeth Seitz of The Boston Conservatory (April 8, 9) discuss Mozart and Haydn, Jan Swafford of The Boston Conservatory discusses Beethoven, Roussel, and Ravel (April 14-16), and BSO Assistant Director of Program Publications Robert Kirzinger discusses Bach's *St. John* Passion (April 21-23).

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INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Akiko Shiraki Dynner Memorial Concert, Thursday, March 31, 2011

The BSO's performance of March 13 is dedicated to the memory of Akiko Shiraki Dynner, the late wife of BSO Overseer Alan Roy Dynner. Born and raised in Japan, Akiko came to the United States to attend UCLA and stayed to become a citizen. Moving to Washington, D.C., Akiko became a key executive at the National Gallery of Art, where she worked on bringing to the gallery a number of blockbuster shows, especially those that highlighted Japanese art and culture. An elegant and athletic woman, she and Alan shared a love of tennis, art, skiing, scuba diving, traveling, and classical music. When the couple moved to Boston, where Alan was Vice-President and Chief Legal Officer of Eaton Vance Corp., they became active supporters and concert subscribers of the Symphony.

Akiko adored the BSO, Symphony Hall, and Tanglewood. With Alan, who was chair of the BSO Business Partners and served on a number of Board committees, Akiko was deeply involved with the BSO family, attending concerts, Opening Nights, Board meetings, and numerous dinners and special functions. After she became ill, the couple decided that the Boston Symphony should benefit from her legacy. In her memory, Alan and Akiko made a generous gift to support the replacement of the stage floor at Symphony Hall and established in perpetuity a Tanglewood Music Center fellowship. This Thursday's concert is the second in a series of concerts in Akiko's memory made possible by gifts from them.

Annual Higginson Society Dinner, Friday, April 15, 2011

Named for the BSO's founder and first benefactor, Henry Lee Higginson, the Higginson Society is a dedicated group of individuals who provide extraordinary leadership support for the BSO. The society's marquee annual event, the Higginson Society Dinner, takes place this year on Friday, April 15. During the event, Higginson Society members have the opportunity to meet the musicians, enjoy a private performance by members of the BSO, and dine on an elegant dinner at the Fairmont Copley Plaza. Best of all, they are able to share a special evening with scores of like-minded individuals who have made the BSO's musical and educational mission a priority in their lives. As a member of the Higginson Society, you too can get closer to the music and to the BSO. For information about the Higginson Society, contact Allison Goossens, Associate Director of Society Giving, at (617) 638-9254 or agoosens@bso.org.

Friends of the BSO Working Rehearsal, Wednesday, April 20, 2011

Friends of the BSO will gather for exclusive access to a BSO working rehearsal on Wednesday, April 20, offering the opportunity of an insider's view as esteemed Japanese conductor Masaaki Suzuki leads the orchestra in a rehearsal of J.S. Bach's *St. John* Passion, which returns to the BSO's schedule for the first time in three decades. This behind-the-scenes experience is just one of the many benefits of becoming a Friend of the BSO. To learn more about these benefits and to get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss

the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org, by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

BSO Members in Concert

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, presents a family concert by the Sail Away Ladies on Sunday, April 3, at 2 p.m. at the Emerson Umbrella for the Arts, 40 Stow Street, Concord. The program features traditional American folk music including fiddle tunes, songs, and dances. Tickets are $15 (children twelve and under free when accompanied by an adult). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

BSO cellist Jonathan Miller appears in recital with pianist Eliko Akahori on Sunday, April 3, at 3 p.m. at the new Shalin Liu Performance Center, 37 Main Street, in Rockport. The program includes Bach's Solo Cello Suite No. 6 in D, BWV 1012; Brahms's Cello Sonata No. 1 in E minor, Opus 38; Debussy's Sonata for Cello and Piano, Janáček's *A Tale* for cello and piano, and a selection of Mendelssohn's *Songs Without Words* transcribed by the great 19th-century cellist Alfredo Piatti. For further information, or to purchase tickets, call (978) 546-7391.

Ronald Knudsen leads the New Philharmonia Orchestra in the third and final program of their 2010-11 "Family Discovery" concerts—entitled "The Wind-Powered Orchestra"—on



Sunday, April 10, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Tickets are $15, with discounts for seniors, students, and families. For more information or to order tickets, call (617) 527-9717 or visit newphil.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Brahms's Piano Trio in B, Opus 8, Scott Wheeler's *Tango for Three* (2009), Piazzolla's *Le Grand Tango* for cello and piano, and Schumann's Piano Quintet in E-flat, Opus 44, on Friday, April 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Sharan Leventhal and Bayla Keyes, BSO violist Edward Gazouleas, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

Friday-afternoon Bus Service to Symphony Hall

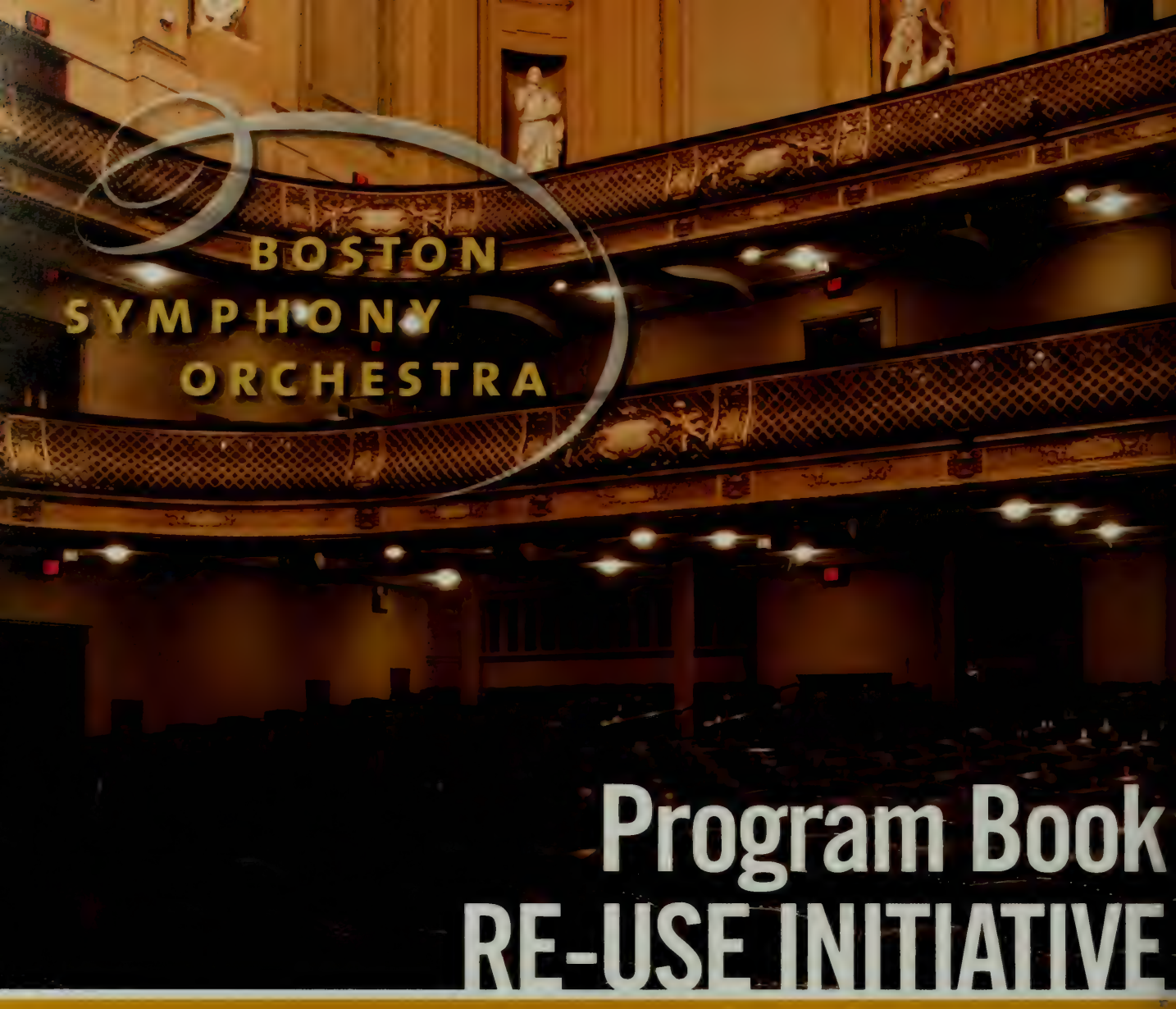
If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

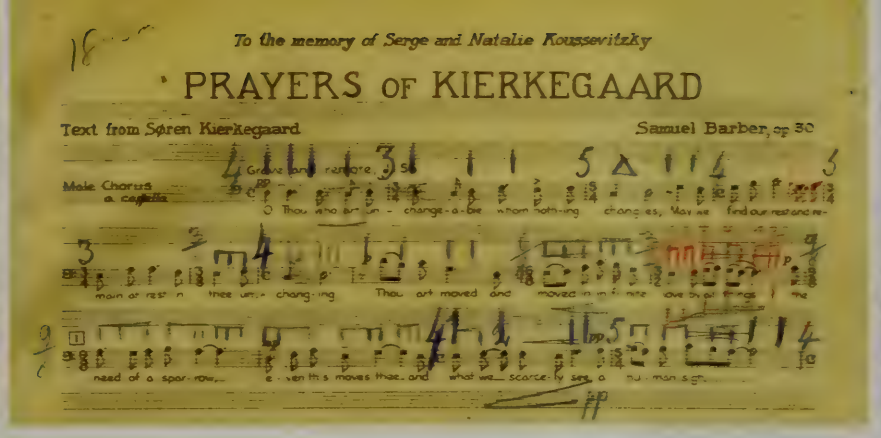
2) Leave your program book on your seat.

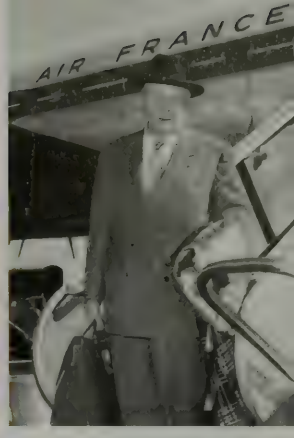
3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO more green!

PHOTOGRAPHY: PETER VANDERWARKER







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

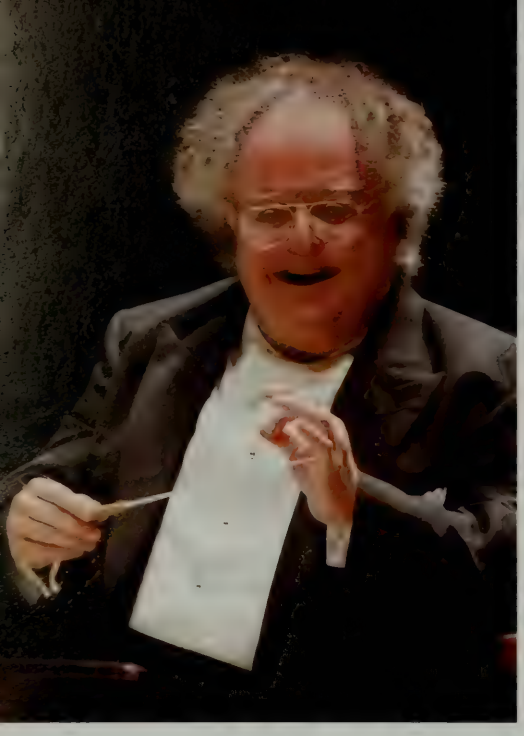
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.





Boston Symphony Orchestra

2010–2011

JAMES LEVINE

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
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Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
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Vyacheslav Uritsky
Assistant Principal
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Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
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Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
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Martha Babcock
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Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Mickey Katz *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

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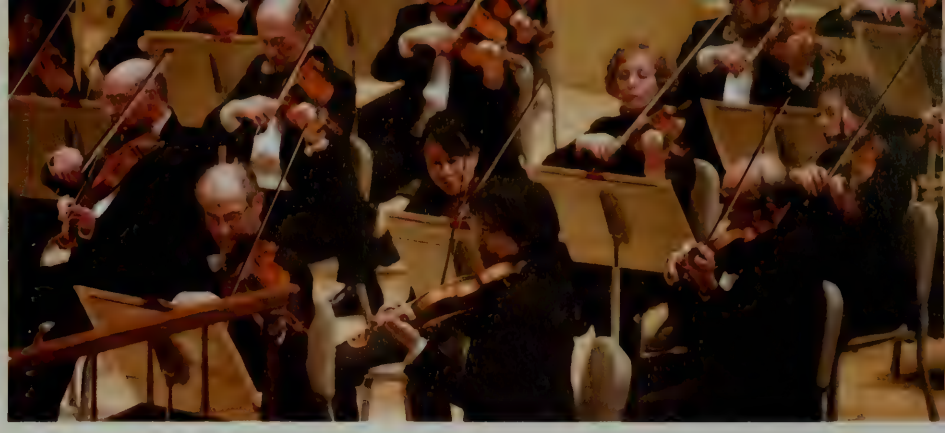
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Franz Liszt

"Mephisto Waltz" No. 1, for orchestra
"Orpheus," Symphonic poem

FRANZ (or FERENC or FRANÇOIS) LISZT was born in Raiding, Hungary, on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886. His "MEPHISTO WALTZ" No. 1 was composed in the period 1856 to 1861 and first performed on March 8, 1861, in Weimar, Germany. His symphonic poem "ORPHEUS" was composed in 1853-54 and was first performed on February 16, 1854, also in Weimar.

THE SCORE OF THE "MEPHISTO WALTZ" calls for an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, harp, and strings.

THE SCORE OF "ORPHEUS" calls for an orchestra of two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, two harps, and strings.

Liszt was a man of exceptional energy, active throughout his life as pianist, composer, conductor, and teacher, with constant commitments in France, Germany, Italy, and Hungary. He was a lifelong reviser of his own music, so that it is never clear which piece he was working on at any given moment. Many works were sketched, drafted, completed, revised, and revised again before being published or performed, and even then were often subject to more revision. His output of original compositions and transcriptions of various kinds being so vast, it is likely that his mind, if not his desk, was a traffic jam of complete and incomplete pieces at all times.

For many pieces there are no precise dates of composition, though we can at least say more about the symphonic poem *Orpheus* than about the *Mephisto Waltz*. He seems to have allowed many pieces to take shape in parallel, working now on one, now on another. Thus the nearest estimate for the composition of the *Mephisto Waltz* No. 1 remains "between 1856 and 1861," no more precise facts being accessible to the most searching modern scholarship. Its other title is "The Dance at the Village Inn," published as the second of *Two Episodes from Lenau's Faust*.

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Boston Music Hall.

SEASON 1887-88.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 19TH, AT 8, P. M.

PROGRAMME.

ROB. SCHUMANN. — OVERTURE. (Genoveva.)

G. F. HÆNDEL. — ARIA. (Tyrannic Love.)

FR. LISZT. — MEPHISTO WALTZ. (First time.)

J. BRAHMS. — SONGS with PIANO.
a) Wie bist du meine Königin.
b) Minnelied.
c) Meine Liebe ist grün.

A. DVOŘÁK. — SYMPHONY in D minor, No. 2,
I. Allegro maestoso.—
II. Poco Adagio.—
III. Scherzo.—
IV. Finale.—

SOLOIST:

MR. ELIOT HUBBARD.

The Piano used is a Chickering.

Program page from the first Boston Symphony performance of Liszt's "Mephisto Waltz" on November 19, 1887, conducted by Wilhelm Gericke (BSO Archives)

The poet Nikolaus Lenau (1802-1850) is best-known to musicians for these pieces and for Strauss's tone poem *Don Juan*. He and Liszt probably never met, but the latter's interest in this particular *Faust* concentrated on two scenes that were not represented in his three-movement *Faust Symphony*, completed in 1857 and derived purely from Goethe. The first is a "Night Procession," while the second (which also exists as a solo piano piece) depicts a village wedding where Mephistopheles seizes the violin from a strolling fiddler and strikes up a wild, diabolic dance. The assembled company leap to their feet and whirl around. They pair off, Faust pressing the hand of a brunette and leading her out through the open door into the night.

The violin's open strings are heard being strummed at the beginning, leading into the main dance, marked "*rustico*," with its heavy, demonic energy. There follows a tender theme on the cellos and the air fills with fantastic flutterings. For a while the dance is heard returning, then a wild outburst leads to an accumulation of energy, which subsides



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Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIV. CONCERT.

SATURDAY, JANUARY 17TH, AT 8, P. M.

PROGRAMME.

WEBER,	OVERTURE, (Oberon.)
BEETHOVEN,	SEPTETTE for VIOLIN, VIOLA, HORN, CLARINET, BASSOON, VIOLONCELLO, and DOUBLE BASS. op. 20. Adagio; Allegro con brio.—Adagio cantabile.— Scherzo.—Andante con moto alla marcia; Presto.—
LISZT,	SYMPHONIC POEM. (Orpheus.) (First time.)
BRAHMS	SYMPHONY, in D major, No. 2, op. 73. Allegro non troppo.—Adagio non troppo.— Allegretto grazioso (Quasi Andantino).— Allegro con spirito.—

Program page from the first Boston Symphony performance of Liszt's "Orpheus" on January 17, 1885, conducted by Wilhelm Gericke (BSO Archives)

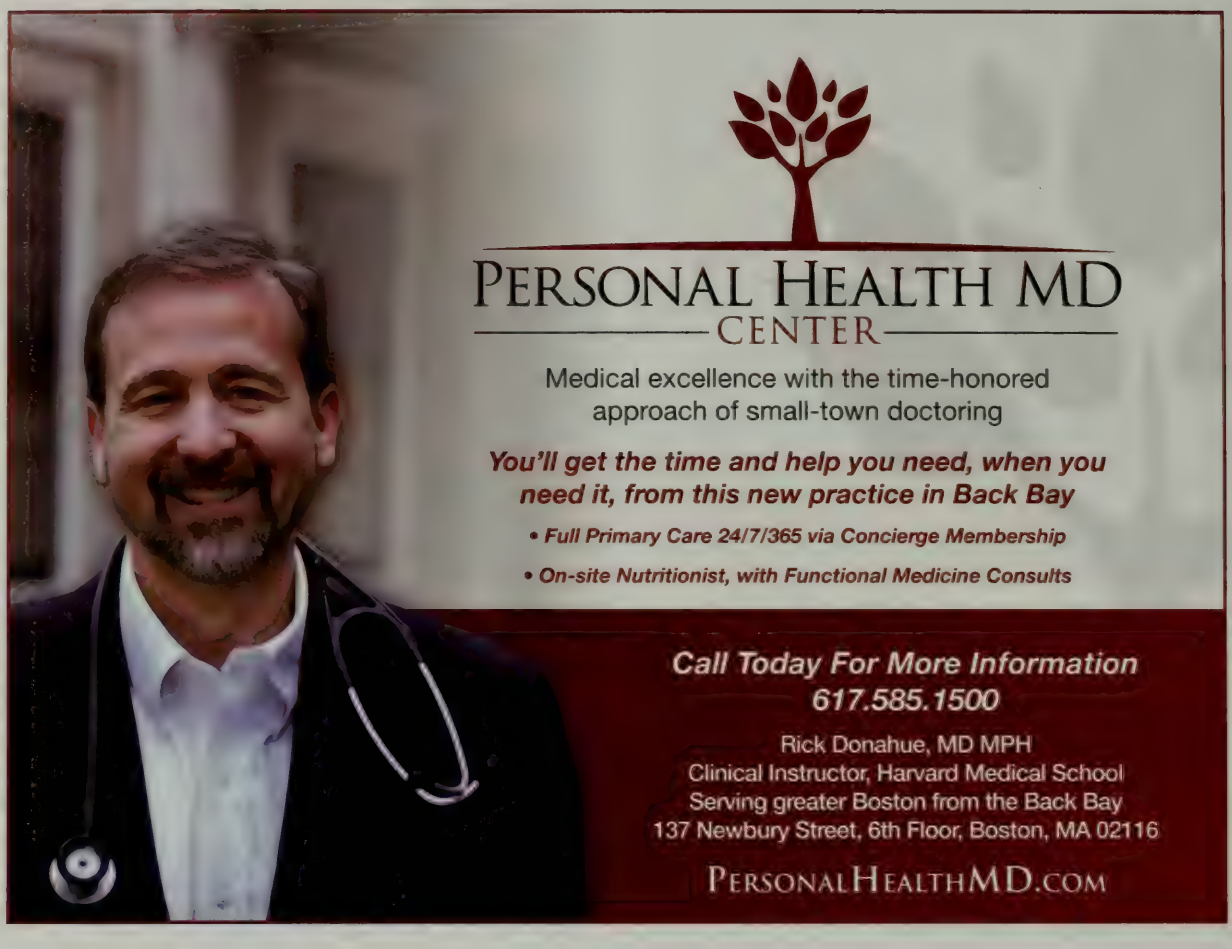


"Liszt am Flügel" ("Liszt at the Piano"; 1840), a painting by Joseph Danhauser (1805-1845) depicting the composer in an imagined gathering including Alexandre Dumas and George Sand (seated), Victor Hugo, Paganini, and Rossini, with Liszt's mistress Marie d'Agoult leaning on the piano

for the softer, atmospheric music of the nightingale and the murmuring of the trees outside. The piece has a possessed character, with a brilliant portrayal not only of the dance, but also of Mephistopheles's sinister power over the mind of Faust. It was a subject into which Liszt could readily pour the best of himself. Some twenty years later he composed a second *Mephisto Waltz*, again either for orchestra or for piano solo.

Orpheus presents a total contrast in tone and sensibility. Here is the contemplative Liszt, absorbed not by his religious devotions (a major element throughout his life) but by the legacy of Greek culture. This beautiful work is prefaced by a short essay in which Liszt explains how, as conductor of Weimar's opera house in the 1850s, he was preparing a performance of Gluck's *Orfeo ed Euridice*. The "sublime simplicity" of Gluck's music led him to think of the symbolism of Orpheus as representing the essence of art. Calling to mind an Etruscan vase he had seen in the Louvre, he pictured "the first poet-musician, draped in a star-studded robe, his brow crowned with a mystically royal bandeau, his lips open to utter divine words and music, and his long, slender fingers energetically plucking the strings of his lyre." Around the figure of Orpheus lie the wild beasts whose ferocity he has tamed with the beauty of his singing; all nature is subdued by the power of art.

The essay pursues this image by insisting that the modern world has much to learn from this ideal vision of the supreme efficacy of art. Liszt would continue to insist on this if he were around today. And he makes his point by composing music not in an imagined style from ancient Greece, but in modern orchestral language. Liszt's craft in orchestral music has sometimes been derided as being derived from Berlioz or ghosted by Raff, but in works such as *Orpheus* his mastery of orchestral sound is surely both personal and obvious; it is a short step from here to the new sound-world of Wagner's music dramas, as Wagner himself would have recognized if only he had ever been inclined to recognize musical debts of any kind.


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The two harps are important throughout in representing Orpheus's lyre. The opening sections are scored with the character of chamber music, giving expressive solo entries to the woodwinds. Solo violin and solo cello also contribute, and the mood remains serene and abstracted until a certain quickening of the pace generates a modest climax for the full orchestra. The calm returns, and the final page has a visionary quality with string and wind chords alternating in unmistakably celestial harmony.

The work was first performed for the birthday of the dowager Grand Duchess of Saxe-Weimar in February 1854. She was the sister of the Tsar of Russia and a devoted friend of music. It was presented as the overture to a performance of Gluck's opera in the theater. *Orfeo* actually has its own overture, but by common consent that bland allegro has little in common with the marvelously moving music of the opera itself. Liszt would have had no compunction in substituting his own much more appropriate piece. Later in the same year it was performed in Weimar as a concert work, and in due course it took its place as No. 4 in the series of twelve symphonic poems that Liszt was composing in the 1850s, part of his enduring legacy from the Weimar years.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST AMERICAN PERFORMANCE OF THE "MEPHISTO WALTZ" NO. 1 *was given on November 17, 1866, in New York's Steinway Hall by the New York Philharmonic Society under conductor Carl Bergmann.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF LISZT'S "MEPHISTO WALTZ" *was given on November 19, 1887, under Wilhelm Gericke's direction, subsequent ones being given between 1893 and 1936 by Arthur Nikisch, Emil Paur, Gericke again, Karl Muck, Pierre Monteux, and Serge Koussevitzky, whose subscription performances in March 1936 were the last by the BSO until this week.*

THE FIRST AMERICAN PERFORMANCE OF "ORPHEUS" *was given on March 20, 1862, in New York's Irving Hall by the New York Philharmonic Society under Carl Bergmann. The first Boston performance was given by Theodore Thomas on November 11, 1874, in the Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "ORPHEUS" *were given by Wilhelm Gericke on January 17 and (in Cambridge) March 12, 1885, subsequent ones being given by Emil Paur (March 1894), Gericke again (January 1906), Pierre Monteux (March 1921, in Boston, Philadelphia, Brooklyn, and New York), Erich Leinsdorf (March/April 1963, in Boston and New York), and Seiji Ozawa (the BSO's most recent performances: subscription concerts in April 1978 followed by the orchestra's only Tanglewood performance, on August 12 that year).*

Until years of searching led him to his perfect cello, BSO Cellist Owen Young would not rest.



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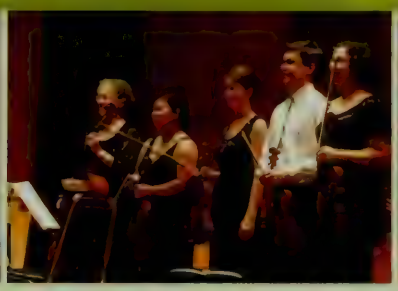
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Fryderyk Chopin

Piano Concerto No. 1 in E minor, Opus 11

FRYDERYK FRANCISZEK CHOPIN—or, as he called himself during his many years in France, Frédéric Chopin—was born in Żelazowa Wola, near Warsaw, Poland, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed his E minor piano concerto during the summer of 1830 and was himself soloist in the first performance, which took place at his final concert in Warsaw on October 11 of that same year.

IN ADDITION TO THE SOLO PIANO, the score of Chopin's E minor piano concerto calls for an orchestra including two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed all of his works for piano and orchestra—including the two piano concertos—before he turned twenty-one, when he was still undergoing or had barely finished his formal studies. He had begun the study of composition in 1822, when he was twelve, with Jozef Elsner, director of the Warsaw Conservatory. His talent as a performer had been recognized even earlier. In February 1818, a month before Chopin's eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since the young man desired only to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never wrote a piece that did not include the piano, and the bulk of his works are for piano solo. But since it is on that instrument that he is most original, we are not inclined to complain. Despite

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XII. CONCERT.

SATURDAY, DECEMBER 23D, AT 8, P. M.

PROGRAMME.

OVERTURE. (Il Seraglio.) MOZART.

CONCERTO FOR PIANO-FORTE in E minor, op. 11. . CHOPIN.
Allegro maestoso.—Romance. (Larghetto.)—
Rondo. (Vivace.)—

SYMPHONY in C minor, No. 1, op. 68. . . . BRAHMS.
Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.—

PIANO SOLO.
RHAPSODY No. 9. . . . LISZT.

MENUET OF WILL O'THE WISPS.
DANCE OF SYLPHES.
HUNGARIAN MARCH. } (Faust.) . . BERLIOZ.

SOLOIST:

MME. MADELINE SCHILLER.

Mme. Schiller will use a Chickering Piano.

Program page from the first Boston Symphony performance of Chopin's E minor piano concerto, on December 23, 1882, with soloist Madeline Schiller under the direction of Georg Henschel during the orchestra's second season (BSO Archives)

his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin a sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

Chopin composed a *Fantasia on Polish Airs* in 1828, during his last year of formal conservatory training, following it up with another brilliant piece for piano and orchestra based on Polish melodies, *Krakowiak*, Opus 14. The following year, when he was nineteen, he finished his formal studies and visited Vienna, where the exotic Polish character of works like the *Krakowiak* attracted a great deal of attention. When he returned home on September 12, he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). It was premiered on two concerts of March 17 and 22. On the whole, the F minor concerto was favorably received, especially its slow movement, and this encouraged Chopin, a few months later, to compose the E minor concerto, later published as No. 1, though it was second in order of writing. A few months after that, in November 1830, he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto, he had taken part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable; and this in spite of the fact that Chopin avoids the expected key relationships, which typically help create the shape of the music by setting up the drama of musical incident. Chopin's first movement, most unusually, keeps to the tonic key for both first and second subjects, a procedure that Donald Francis Tovey regards as "suicidal." Yet it is full of surprising and poetic and majestic moments for all its apparent lack of a strong ground plan. The second movement, "Romance," is nearer to the heart of Chopin, a pure outpouring of elegant and spontaneous melody. The finale, like the middle movement, is in E major. Its



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Chopin in the last year of his life, 1849, in a photograph by Louis-Auguste Bisson

most characteristic element appears in the third theme, a *krakowiak* of great verve and rhythmic subtlety, which brings the concerto to a vigorous close.

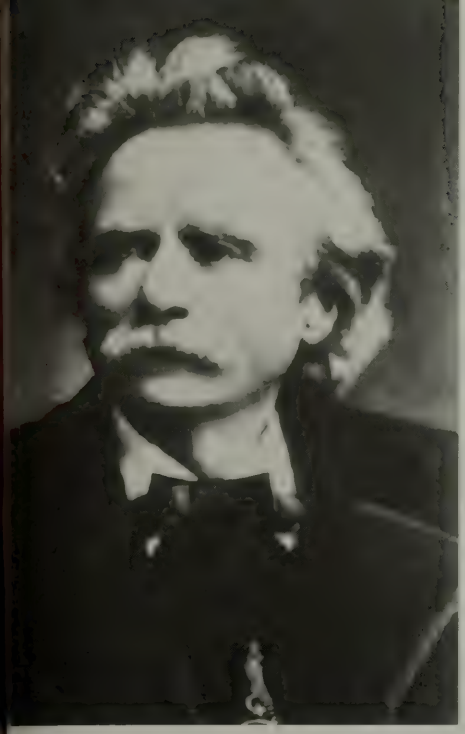
Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF CHOPIN'S E MINOR PIANO CONCERTO *was on November 21, 1846, with soloist Henry C. Timm and the New York Philharmonic Society under the direction of George Loder. The first Boston performance featured pianist Alfred Jaell with the Germania Musical Society conducted by Carl Bergmann on December 11, 1852, at the Melodeon.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Chopin's E minor piano concerto was with soloist Madeline Schiller under Georg Henschel's direction on December 23, 1882, subsequent performances featuring Adele aus der Ohe, Teresa Carreno, Etelka Utassi, and Moritz Rosenthal under the direction of Wilhelm Gericke; Eugen d'Albert with Arthur Nikisch conducting; Rosenthal and Rafael Joseffy with Emil Paur; Rosenthal, Josef Hofmann, Ernest Hutcheson, and Antoinette Szumowska with Gericke; Szumowska, Elizabeth Claire Forbes, and Ossip Gabrilowitsch with Karl Muck; Hofmann with Pierre Monteux and Henri Rabaud; Rosenthal with Monteux; Leon Vartanian with Serge Koussevitzky; Gary Graffman with Charles Munch; Alexis Weissenberg with Seiji Ozawa; Stanislav Bunin with David Zinman; Horacio Gutiérrez with David Wroe (the most recent subscription performances, in January 1995), and Garrick Ohlsson with Ilan Volkov (the most recent Tanglewood performance, on August 14, 1999).*


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Edvard Grieg

Piano Concerto in A minor, Opus 16

EDVARD GRIEG was born in Bergen, Norway, on June 15, 1843, and died there on September 4, 1907. He began his (only) piano concerto in June 1868, completing the score early in 1869. The first performance took place in Copenhagen on April 3, 1869, with Edmund Newpert as soloist and Holger Simon Paulli conducting the orchestra of the Royal Theater. Grieg made revisions to the concerto in 1872, 1882, 1890, and 1895; he sent the last set of revisions (which included the addition of third and fourth horns) to his publisher on July 21, 1907, six weeks before his death.

IN ADDITION TO THE PIANO SOLOIST, the score of Grieg's Piano Concerto calls for an orchestra of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory, he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on April 10, 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerøc, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.

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PROGRAMME.

TRAGIC OVERTURE, Op. 81. (New.) . . . BRAHMS.

CONCERTO FOR PIANO-FORTE in A minor. Op. 16.
EDVARD GRIEG.

Allegro molto moderato.—
Adagio.—Allegro moderato e marcato.

SYMPHONY in C. No. 1, Op. 21. BEETHOVEN.

Adagio molto; Allegro con brio.—
Andante cantabile con moto.—
Allegro molto e vivace.—
Adagio; Allegro molto e vivace.

PIANO SOLO.

a. WARUM? (Why?) Op. 12, No. 3. SCHUMANN.

b. SCHERZO in C sharp minor. Op. 39. CHOPIN.

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SOLOIST:

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MR. SHERWOOD will use a Miller Piano.

Program page from the first Boston Symphony performance of Grieg's Piano Concerto, on October 29, 1881, with soloist William H. Sherwood under the direction of Georg Henschel, in the second week of the orchestra's first season (BSO Archives)

The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar should the opportunity arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When



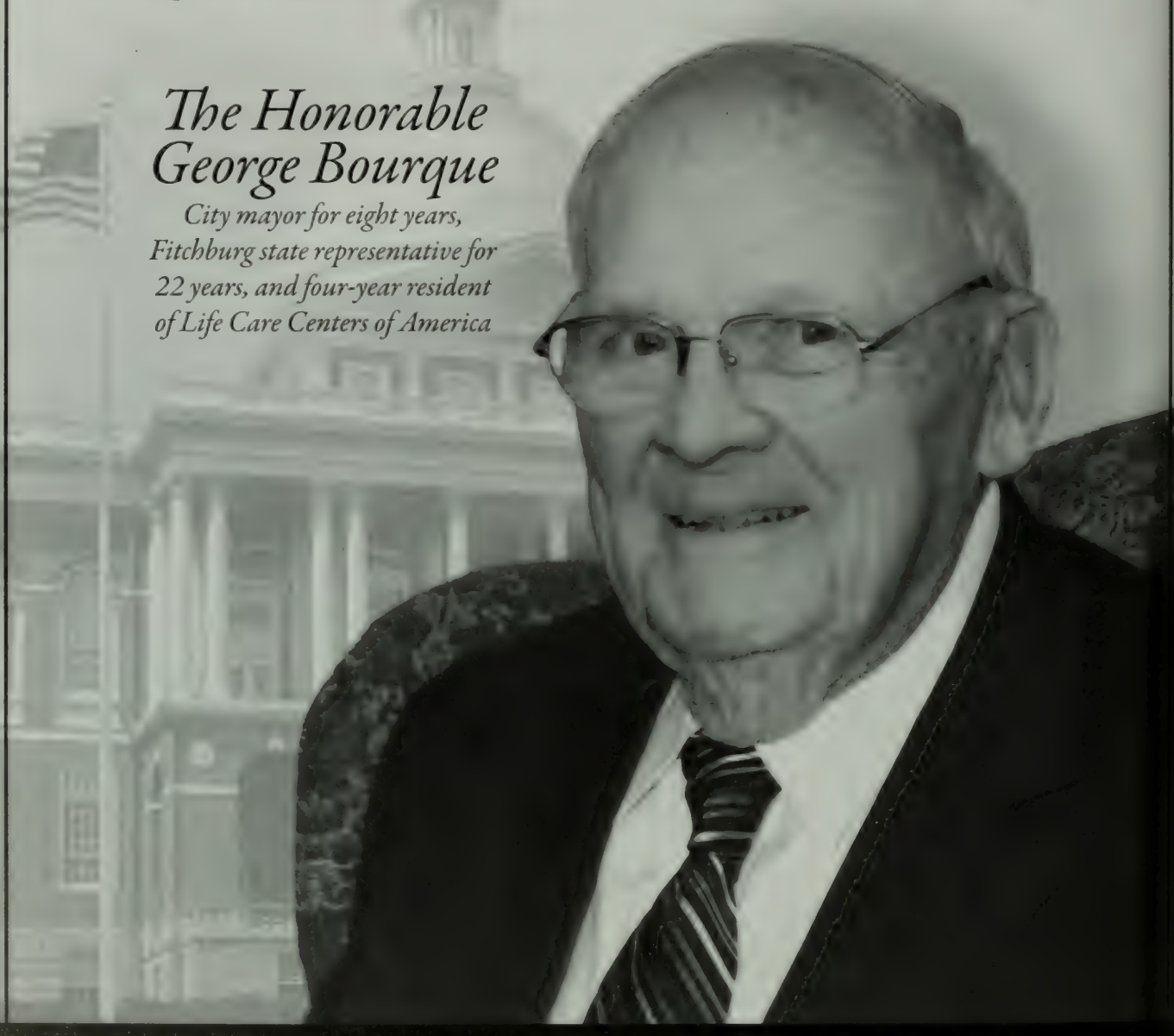
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Edvard Grieg's "composer's hut" ("komponisthytten") at Troldhaugen

Grieg complimented him on his ability to sight-read a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight." At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm. Grieg recounted the incident in a letter home:

> I must not forget one delightful episode. Toward the end of the finale the second theme is, you will remember, repeated with a great fortissimo. In the very last bars, where the first note of the first triplet—G-sharp—in the orchestral part is changed to G-natural [five bars before the end of the piece], while the piano runs through its entire compass in a powerful scale passage, he suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G-natural he stretched out his arm with an imperious gesture and exclaimed, "G, G, not G-sharp! Splendid! That's the real thing!" And then, quite pianissimo and in parentheses: "I had something of the kind the other day from Smetana." He went back to the piano and played the whole thing over again. Finally he said in a strange, emotional way: "Keep on, I tell you. You have what is needed, and don't let them frighten you."

Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended

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with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE *of Grieg's Piano Concerto was given on February 21, 1874, at the Academy of Music in Baltimore; Asger Hamerik led an orchestra of Peabody Institute musicians, with B. Courlaender as soloist. The first Boston performance was on October 28, 1874, in the Music Hall, with pianist F. Boscovitz and the Thomas Orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Grieg's Piano Concerto was given in the second week of the orchestra's inaugural season, on October 29, 1881; Georg Henschel conducted, with William H. Sherwood as soloist. Since then, BSO performances have featured Carl Stasny and Teresa Carreno (with Emil Paur); Fanny B. Zeisler, Edith Thompson, Augusta Cottlow, Cornelius Priebner, George Proctor, and Olga Samaroff (with Wilhelm Gericke); Katherine Goodson, Rudolph Ganz, Samaroff, and Mrs. Truman Aldrich (Karl Muck); Corneille Overstreet, Louisa M. Hopkins, Olga Samaroff-Stokowski, and Goodson (Max Fiedler); Samaroff (Henri Rabaud); Heinrich Gebhard, Ganz, Goodson, Wilhelm Backhaus, Thompson, Samaroff, and Magdeleine Brard (Pierre Monteux); Charles Naegele, Irene Scharrer, Jesús María Sanromá, and Ania Dorfman (Serge Koussevitzky); Van Cliburn (Erich Leinsdorf); Misha Dichter (John Nelson); András Schiff (Kurt Masur); Garrick Ohlsson (Robert Spano and Neeme Järvi); Cliburn (André Previn); Jean-Yves Thibaudet (the most recent Tanglewood performance, with Neeme Järvi on August 15, 2003), and Nelson Freire (the most recent subscription performances, with Shi-Yeon Sung in April 2009).*



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To Read and Hear More...



The important biographies of Liszt are Derek Watson's compact *Liszt* in the Master Musicians series (Schirmer paperback) and Alan Walker's Liszt biography in three volumes—*Franz Liszt: The Virtuoso Years (1811-1847)*, *Franz Liszt: The Weimar Years (1848-1861)*, and *Franz Liszt: The Final Years (1861-1886)*—which was reprinted in paperback (Cornell University Press). Walker is also the author of *Reflections on Liszt* (Cornell University Press). In addition, he authored an older brief biography with good illustrations, *Liszt*, in the "Great Composers" series (Faber and Faber, out of print); edited the symposium volume *Franz Liszt: The Man and his Music* (Taplinger), and provided the Liszt article in the revised (2001) New Grove Dictionary of Music and Musicians. The Liszt article in the 1980 Grove is by Humphrey Searle. Also well worth noting here is Kenneth Hamilton's *After the Golden Age: Romantic Pianism and Modern Performance*, an engaging history, published in 2007, of the piano recital and its changing mores from the time of Liszt into the twentieth century (Oxford University Press).

Bernard Haitink recorded the complete cycle of Liszt's symphonic poems, *Orpheus* among them, with the London Philharmonic Orchestra, in a series of recordings that also included the *Mephisto Waltz* No. 1 (Decca, all brought together in a recently reissued four-disc set). Kurt Masur recorded all of Liszt's tone poems, as well as the *Mephisto Waltz* and Liszt's *Dante Symphony* and *Faust Symphony*, with the Gewandhaus Orchestra of Leipzig



(EMI; and though not all of these recordings remain available, *Orpheus* and the *Mephisto Waltz* do). Serge Koussevitzky's 1936 recording of the *Mephisto Waltz* No. 1 with the Boston Symphony Orchestra was reissued on CD in the Koussevitzky volume of the series "Great Conductors of the 20th Century" (EMI/ICA Artists). Other recordings of the *Mephisto Waltz* No. 1 in its orchestral version include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Eugene Ormandy's with the Philadelphia Orchestra (Sony), and Fritz Reiner's with the Chicago Symphony (RCA "Living Stereo," due for reissue this April). Evgeny Kissin has recorded the solo piano version (RCA), as have a large number of other pianists, among them Leif Ove Andsnes (EMI), Claudio Arrau (Philips), Jorge Bolet (Decca), Alfred Brendel (Vox), Van Cliburn (RCA), György Cziffra (EMI), Vladimir Horowitz (RCA), John Ogdon (Testament), Arthur Rubinstein (RCA), and Earl Wild (Vanguard). Other recordings of *Orpheus* include Sir Thomas Beecham's with the Royal Philharmonic (EMI), Rafael Frühbeck de Burgos's with the Berlin Radio Symphony Orchestra (BIS), Michael Halász's with the New Zealand Symphony Orchestra (budget-priced Naxos), and Gianandrea Noseda's with the BBC Symphony Orchestra (Chandos).



Useful books about Chopin include Jim Samson's *Chopin* in the "Master Musicians" series (Schirmer); *The Chopin Companion: Profiles of the Man and his Music*, edited by Alan Walker (Norton paperback), and *Chopin: The Man and his Music* by James Huneker (Cosimo Classics). The article in the 2001 edition of Grove is by Kornel Michałowski and Jim Samson. The 1980 Grove entry was by Arthur Hedley, Maurice J.E. Brown, and Nicholas Temperley.

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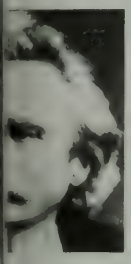
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Evgeny Kissin's early live recordings of Chopin's piano concertos with Dimitri Kitaenko conducting the Moscow State Philharmonic have been reissued on compact disc (Brilliant Classics). The Boston Symphony Orchestra recorded Chopin's E minor piano concerto with soloist Gary Graffman and conductor Charles Munch in 1960 (RCA; a Munch/BSO recording of Chopin's F minor concerto was made with Alexander Brailowsky in 1954) and with Alexis Weissenberg under Seiji Ozawa's direction in 1986 (for Deutsche Grammophon, but never released). More recent recordings of the two Chopin piano concertos feature Martha Argerich with Charles Dutoit and the Montreal Symphony (EMI), Emanuel Ax with Charles Mackerras and the Orchestra of the Age of Enlightenment (Sony), Idil Biret with Robert Stankovsky and the Kosize Slovak State Philharmonic (budget-priced Naxos), Garrick Ohlsson with Jerzy Maksymiuk and the Warsaw Polish Radio/Television Symphony Orchestra (EMI), and Jean-Yves Thibaudet with Valery Gergiev and the Rotterdam Philharmonic (Decca).



Published in 2008, Henry Theophilus Finck's *Edvard Grieg* claims to be the first full-scale biography of the composer published in English (BiblioLife hardcover or BiblioBazaar paperback), but there is also John Horton's *Grieg* in the Master Musicians series, from 1974 (Littlefield paperback; out of print). The Grieg entry in the 2001 Grove is by John Horton and Nils Grinde, expanded from their entry in the 1980 Grove. Also of interest are two English-language compilations, both less than a decade old, edited by Finn Benestad and translated by Norwegian music specialist William H. Halverson—*Edvard Grieg: Letters to Colleagues and Friends* and *Edvard Grieg: Diaries, Articles, Speeches* (both published by Peer Gynt Press). Gerald Abraham's *Grieg: A Symposium*, published in 1948, was for many years a standard source of information about the composer (out of print).

The Boston Symphony Orchestra recorded Grieg's Piano Concerto in 1980 with pianist Claudio Arrau and conductor Colin Davis (Philips). Other recordings of varying vintage, listed alphabetically by soloist, include Leif Ove Andsnes's with Mariss Jansons and the Berlin Philharmonic (EMI), Van Cliburn's with Eugene Ormandy and the Philadelphia Orchestra (RCA), Cliburn's filmed in 1972 with Kiril Kondrashin and the Moscow Philharmonic (VAI DVD), Leon Fleisher with George Szell and the Cleveland Orchestra (Sony), Stephen Kovacevich's with Colin Davis and the BBC Symphony Orchestra (Philips), Garrick Ohlsson's with Neville Marriner and the Academy of St. Martin in the Fields (Hännsler Classic), Murray Perahia's with Colin Davis and the Bavarian Radio Symphony Orchestra (Sony), and Arthur Rubinstein's with Ormandy and the Philadelphia Orchestra (RCA). Also not to be forgotten is the 1947 recording by the great Romanian pianist Dinu Lipatti (who died at 33 of leukemia in 1950), with Alceo Galliera and the Philharmonia Orchestra (EMI).

Marc Mandel



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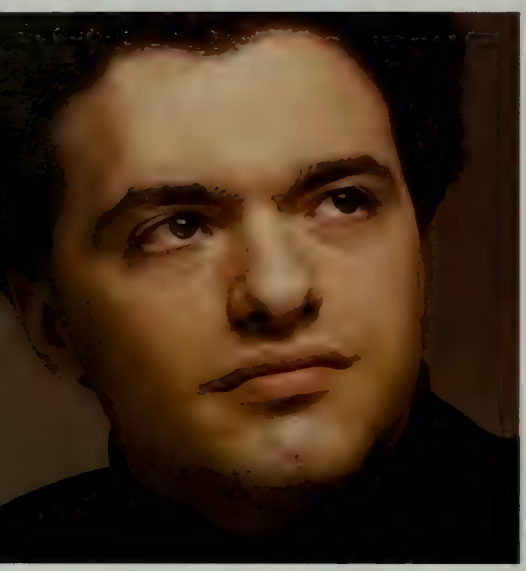
Guest Artists



John Nelson

Internationally renowned for his interpretation of the large romantic repertoire, including the great works of Berlioz, John Nelson has conducted most of the world's major orchestras, including the London Symphony, Orchestre de Paris, Leipzig Gewandhaus, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, and New York Philharmonic. His varied repertoire has also taken him to many of the world's major opera houses, including the Metropolitan Opera, Chicago Lyric Opera, l'Opéra-Bastille, and Netherlands Opera. Central to his work is the interpretation of the great sacred choral literature. He is currently conducting a series of live DVD performances of this repertoire, including Beethoven's *Missa Solemnis* with the Chamber Orchestra of Europe, Haydn's *Die Schöpfung* with the Netherlands Radio Kammerphilharmonie, and Bach's *St. Matthew* Passion with the Ensemble Orchestral de Paris. He is the recipient of numerous awards, including a Grammy for his recording of Handel's *Semele* (Deutsche Grammophon) and a Diapason d'Or de l'Année for Berlioz's *Béatrice et Bénédict* (Erato). Born in Costa Rica, John Nelson studied at the Juilliard School, where he won the Irving Berlin Prize in conducting. He has held the title of music director with the Indianapolis Symphony Orchestra, Opera Theatre of Saint Louis, and the Caramoor Music Festival in New York. From 1998 to 2008 he was Directeur Musicale of the Ensemble Orchestral de Paris. He has also been principal guest conductor of the Orchestre National de Lyon and artistic adviser to the Nashville and Louisville orchestras. John Nelson made his professional opera debut at New York City Opera with Bizet's *Carmen* and his Metropolitan Opera debut at short notice replacing an indisposed Rafael Kubelik for Berlioz's *Les Troyens*. It was this occasion that cata-

pulted him into the limelight and led to his European debut at the Grand Théâtre de Genève with *Les Troyens* and his French debut at the Berlioz Festival, Lyon, with *Béatrice et Bénédict*. Recent and future engagements include concerts with the Boston Symphony Orchestra, Chamber Orchestra of Europe, Cincinnati Symphony, Danish National Symphony, Montreal Symphony, Royal Flanders Philharmonic, Singapore Symphony, Sydney Symphony, and Hong Kong Philharmonic. Opera engagements include Weber's *Der Freischütz* at the Grand Théâtre de Genève; Berlioz's *La damnation de* Faust and *Les Troyens* and Mozart's *Idomeneo* at Netherlands Opera, and Mozart's *La finta giardiniera* at La Monnaie. John Nelson made his Boston Symphony Orchestra debut at Tanglewood in 1981. He has since led the BSO at Tanglewood in 1991, 1992, and 1995 and makes his BSO subscription series debut this week.



Evgeny Kissin

Born in Moscow in October 1971, Evgeny Kissin began playing by ear and improvising on the piano at two. At six he entered the Moscow Gnessin School of Music, where he was a student of Anna Pavlovna Kantor, who has remained his only teacher. He came to international attention in March 1984 when, at twelve, he performed Chopin's two piano concertos in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic under Dmitri Kitaenko. This concert was recorded live by Melodiya, and a two-LP album was released the following year, with five more Melodiya LPs of live Kissin performances from Moscow following during the next two years. Mr. Kissin's first appearances outside Russia were in 1985, in Eastern Europe, followed a year later by his first tour of Japan. In December 1988 he performed with Herbert von Karajan and the Berlin Philharmonic in a New Year's concert that was broadcast internationally. In 1990 he made his first appearance at the BBC Promenade Concerts in London, as well as his North American debut performing both Chopin piano concertos with Zubin Mehta and the New York Philharmonic. The following week, he opened Carnegie Hall's centennial season with a debut recital recorded live by BMG Classics. Evgeny Kissin has by now played worldwide with all of the leading orchestras and conductors and in recital. He makes regular recital tours to the United States, Japan, and throughout Europe. His 2010-2011 season includes engagements in major cities across Europe, including London, Milan,

Paris, Salzburg, Vienna, and many more; a North American tour including recitals at Carnegie Hall, Chicago Symphony Center, and Boston's Symphony Hall; orchestral appearances with the Metropolitan Opera Orchestra, the Chicago Symphony Orchestra, and the Boston Symphony Orchestra, and chamber music concerts with Yuri Bashmet at Carnegie Hall, Chicago Symphony Center, and Miami's Arsht Center. In 2010 he earned his most recent Grammy for Best Instrumental Soloist Performance (with orchestra), for his recording of Prokofiev's Second and Third piano concertos with Vladimir Ashkenazy and the Philharmonia Orchestra (EMI). He performed in the 1992 Grammy Awards ceremony broadcast live to an audience estimated at over one billion; became *Musical America*'s youngest Instrumentalist of the Year in 1995, and in 1997 received the prestigious Triumph Award for his outstanding contribution to Russia's culture, again as the youngest-ever recipient. His recordings have received numerous awards, including the Grammy, the Edison Klassiek, the Diapason d'Or, and the Grand Prix of La Nouvelle Academie du Disque. He is the subject of Christopher Nupen's documentary film *Evgeny Kissin: The Gift of Music*, which was released in 2000 on video and DVD by RCA Red Seal. Evgeny Kissin made his Boston Symphony debut in July 1991 at Tanglewood, performing Mozart's B-flat piano concerto, K.595. He has since performed concertos of Rachmaninoff (No. 3, also recorded with Seiji Ozawa and the orchestra for RCA), Tchaikovsky, Prokofiev, Brahms, and Chopin with the BSO, most recently as soloist in Chopin's Piano Concerto No. 1 in the opening night concerts of both the BSO's and Carnegie Hall's 2009-10 season.



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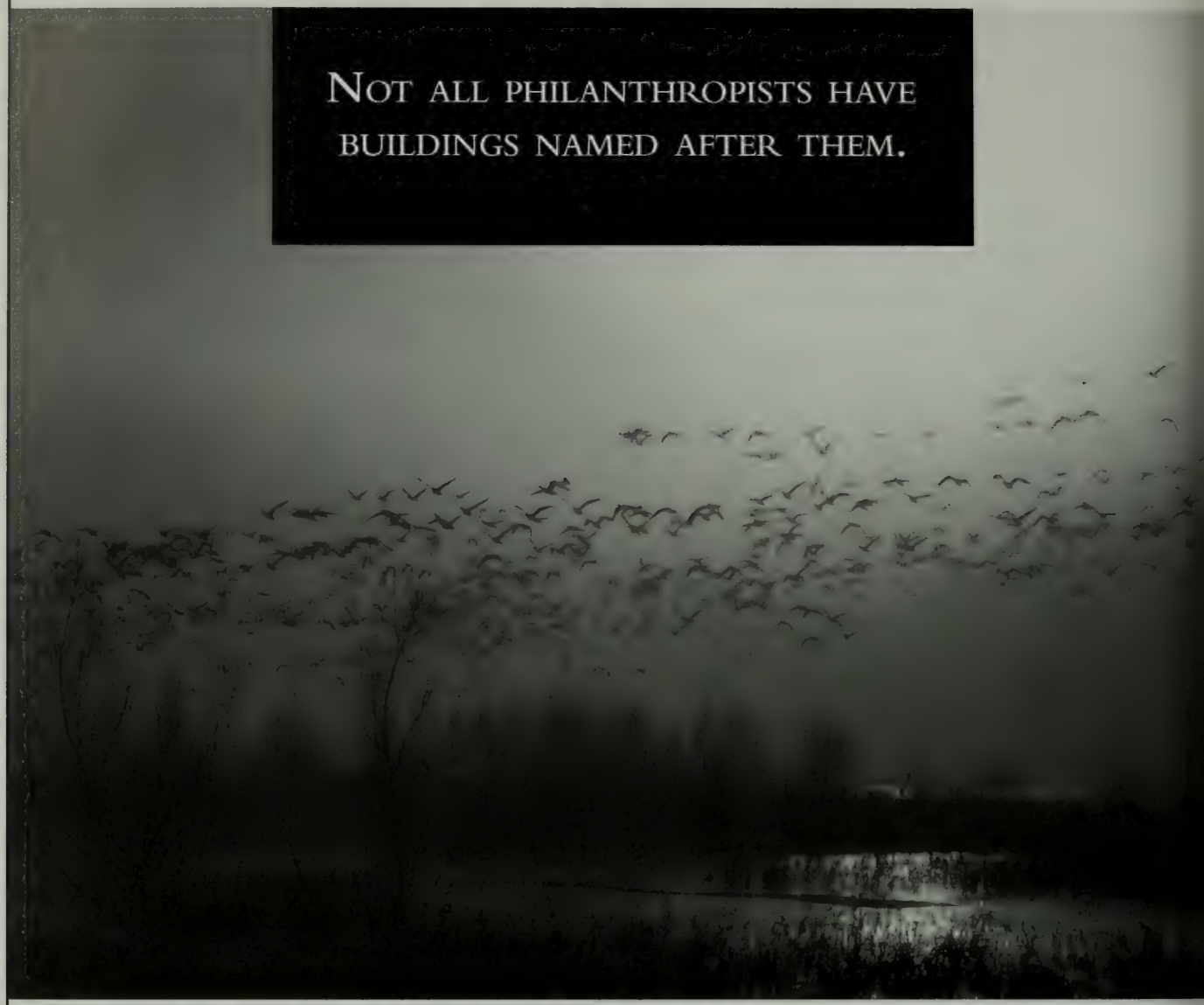
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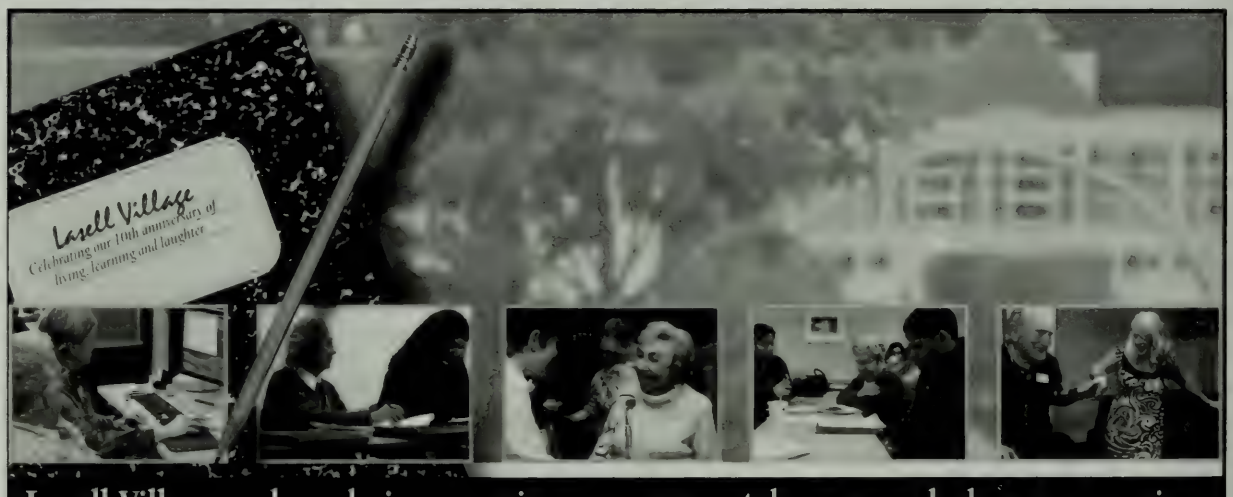
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Next Program...

Wednesday, April 6, 7:30pm (Open Rehearsal)
Thursday, April 7, 8pm
Friday, April 8, 1:30pm
Saturday, April 9, 8pm
Tuesday, April 12, 8pm

JOHANNES DEBUS conducting

MOZART — SYMPHONY NO. 32 IN G, K.318
Allegro spiritoso—Andante—Tempo I

MOZART — CLARINET CONCERTO IN A, K.622
Allegro
Adagio
Rondo: Allegro
WILLIAM R. HUDGINS

{ INTERMISSION }

HAYDN — SYMPHONY NO. 97 IN C
Adagio—Vivace
Adagio ma non troppo
Menuetto: Allegretto
Finale: Presto assai

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (APRIL 6, 7, 12) AND ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (APRIL 8, 9)

Johannes Debus, music director of the Canadian Opera Company, and who made his BSO debut last summer at Tanglewood, makes his BSO subscription series debut next week, stepping in to lead Sir Colin Davis's originally planned program of music by Mozart and Haydn. At the center of this program, BSO principal clarinet William R. Hudgins is soloist in Mozart's serenely beautiful Clarinet Concerto, one of his last completed works. Opening the concert is Mozart's rarely heard Symphony No. 32, a single-movement, eight-minute piece that's more like an overture than a symphony, and which has not been played by the BSO in Symphony Hall since 1974. In contrast, Haydn's Symphony No. 97, premiered in London in 1792 at the height of the composer's international reputation, is a full-fledged four-movement symphony demonstrating the wealth of Haydn's wit and craft.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Sunday, April 3, 3pm
Jordan Hall, New England Conservatory

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with **INON BARNATAN**, piano

KURTÁG	*Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d
KURTÁG	Bagatelles for flute, double bass, and piano, Op. 14d
BRAHMS	Trio in E-flat for violin, horn, and piano, Op. 40
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Wednesday, April 6, 7:30pm (Open Rehearsal)
Thursday 'D' April 7, 8-9:35
Friday 'A' April 8, 1:30-3:05
Saturday 'A' April 9, 8-9:35
Tuesday 'B' April 12, 8-9:35

JOHANNES DEBUS, conductor
WILLIAM R. HUDGINS, clarinet

MOZART	Symphony No. 32
MOZART	Clarinet Concerto
HAYDN	Symphony No. 97

Thursday, April 14, 10:30am (Open Rehearsal)
Thursday 'C' April 14, 8-9:50
Friday 'B' April 15, 1:30-3:20
Saturday 'A' April 16, 8-9:50

STÉPHANE DENÈVE, conductor
JONATHAN BISS, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
ROUSSEL	Symphony No. 3
RAVEL	*La Valse*

Thursday 'A' April 21, 8-10:15
Friday 'A' April 22, 1:30-3:45
Saturday 'B' April 23, 8-10:15

MASAAKI SUZUKI, conductor
HANA BLAŽÍKOVÁ, soprano
INGEBORG DANZ, mezzo-soprano
CHRISTOPH PRÉGARDIEN, tenor (Evangelist and arias)
HANNO MÜLLER-BRACHMANN, bass-baritone (Jesus and arias)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

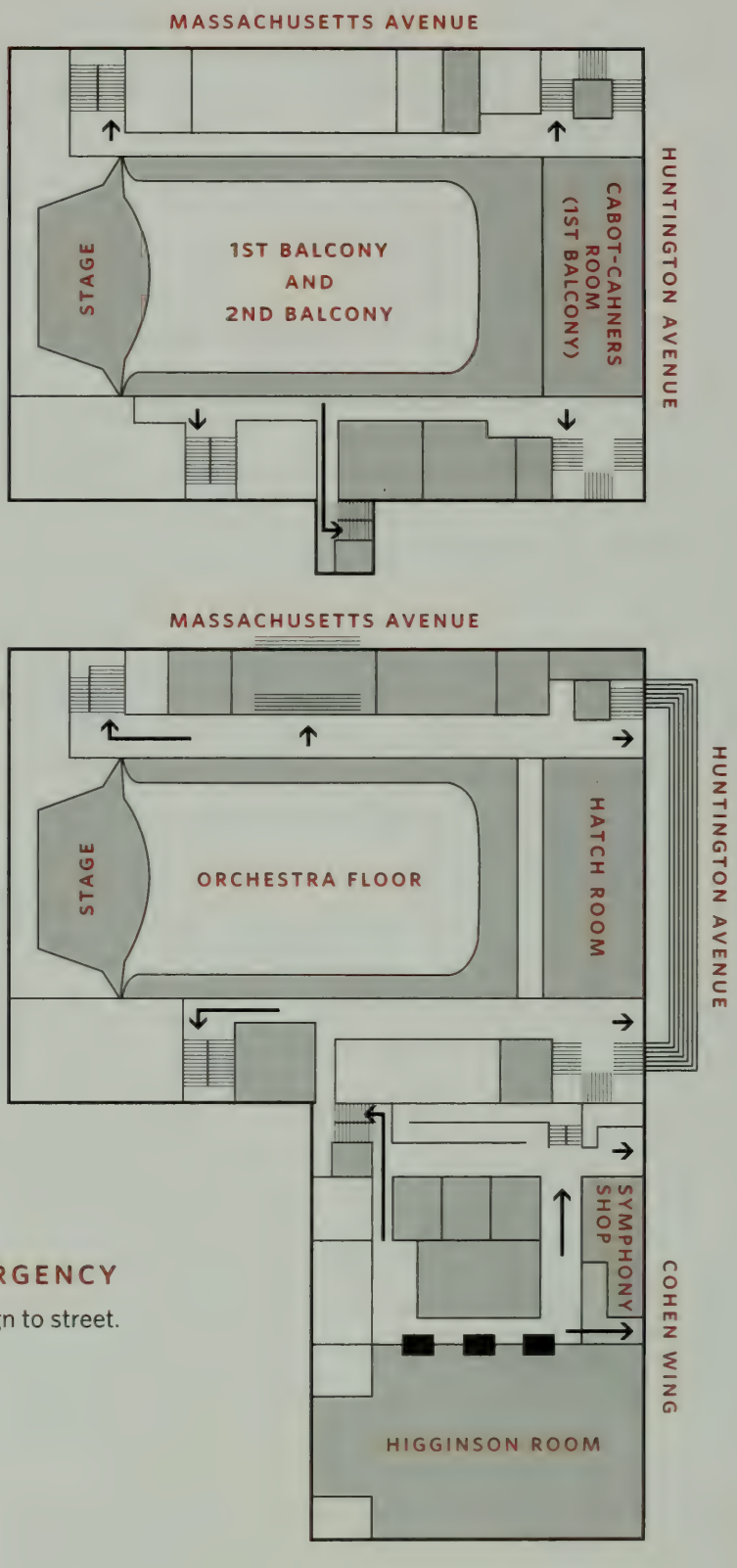
J.S. BACH	*St. John* Passion (1749 version)

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, Friday afternoons, and Friday evenings. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Symphony Garage, Prudential Center Garage, and Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

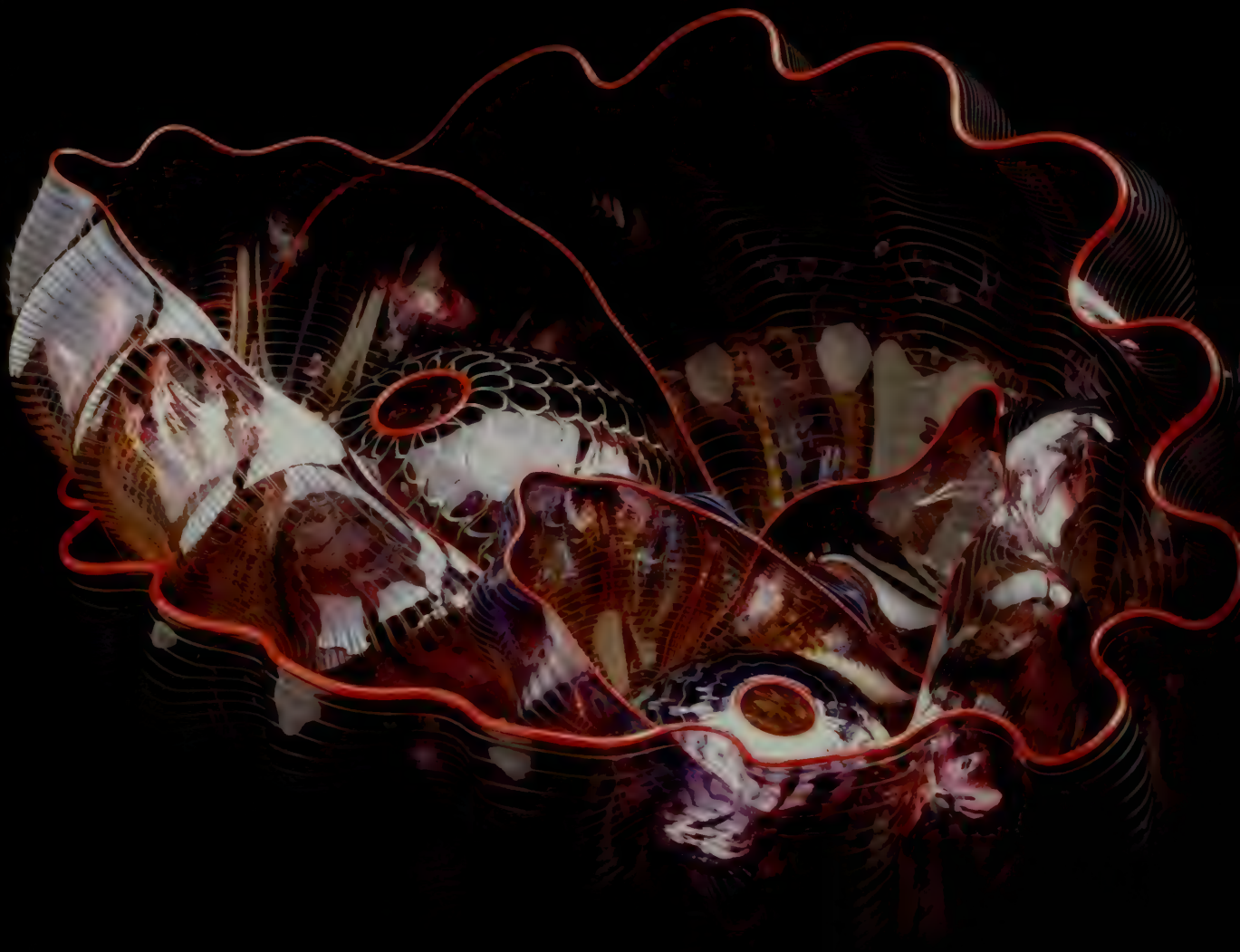


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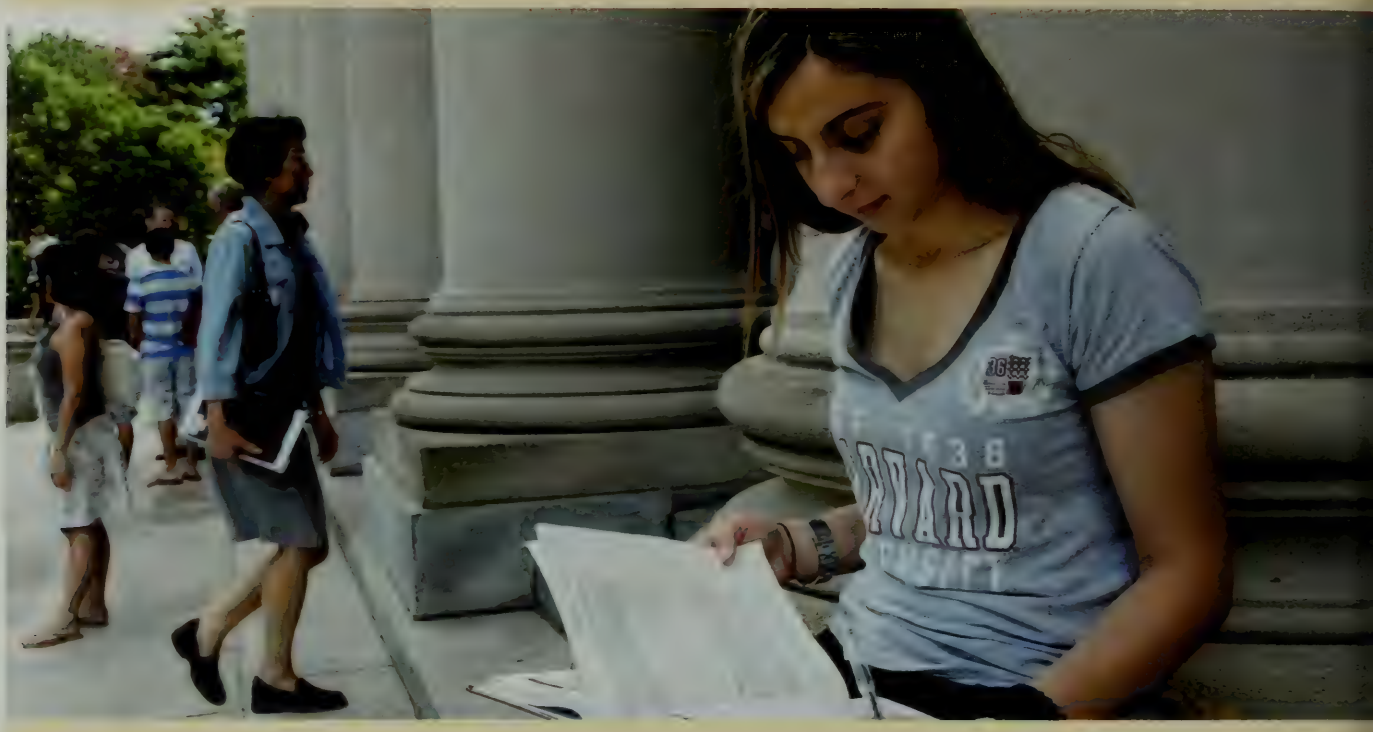
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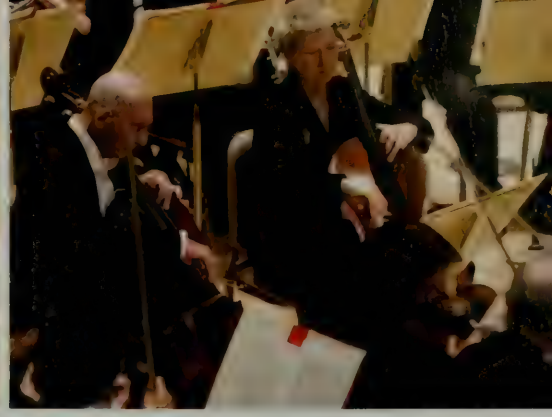
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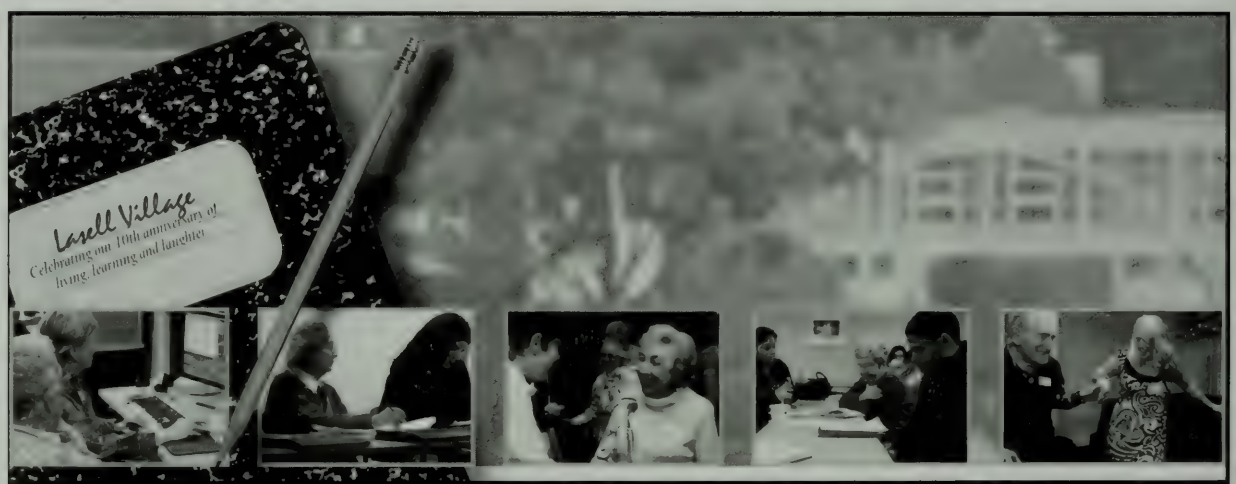
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BSO News

BSO Food Drive to Benefit the Greater Boston Food Bank April 14–May 7 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts of April 14 through May 7 to benefit the Greater Boston Food Bank. A complementary online Virtual Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit bso.org/fooddrive). The BSO's first food drive took place in 2009 as part of "Orchestras Feeding America," a nationwide project of the League of American Orchestras, through which 250 orchestras participated nationally to collect over 300,000 pounds of food. Since then the food drive has become an annual event at Symphony Hall.

Food drive receptacles will be available at both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before evening concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken or other meats, canned vegetables and fruit, and canned juices, soups, and pastas. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formulas, and glass containers.

Free Digital Music Seminar This Tuesday, April 12

Baffled by digital music? The BSO is offering free digital music seminars, free to ticket holders, prior to selected subscription concerts this season, with the final seminar to take place this Tuesday, April 12, in the Miller Room in the Cohen Wing of Symphony Hall. Each seminar lasts about 35 minutes, starting immediately after the evening's Pre-Concert Talk and continuing until about five minutes before the start of the concert. Topics include an explanation of digital music formats; how to purchase digital music, either as individual items or by subscription; learning how to download and listen to music you have purchased; and information about the BSO's own digital music service and other new media initiatives.

Boston Symphony Chamber Players Sunday, May 1, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the fourth and final Sunday-afternoon program of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, May 1, at 3 p.m. The all-French program includes Dutilleux's *Les Citations*, for oboe, percussion, harpsichord, and double bass; Tomasi's *Cinq Danses profanes et sacrées*, for wind quintet; Ravel's Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet;

Debussy's Sonata for flute, viola, and harp; and Françaix's Dectet, for winds and strings. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Boston Symphony Orchestra Teen Council

The Boston Symphony Orchestra Teen Council is a year-long mentor and education program for high school students. The diverse youth that make up Teen Council receive arts access and training while developing useful life skill sets. Through various projects, members reach out to their peers, families, and communities, and help others develop a lifelong appreciation for the arts. Students complete at least thirty hours of community service throughout the year that can be applied to school requirements. The BSO Teen Council is open to high school students in the greater Boston area. Interested students can apply for the 2011-12 academic year during the summer and early fall of 2011.

Teen Council members take an active leadership role in the BSO's education programs and community initiatives. This year the Council has volunteered at a BSO Community Chamber Concert, planned activities for the BSO Young Musicians Club, presented a concert at Rosie's Place, and collaborated with the Museum of Fine Arts Teen Arts Council to present a Martin Luther King Jr. Day activity at the museum. In February the Council presented pre-concert activities for kids before the BSO Family Concerts and served as counselors in the "Winter Vacation at the BSO" program. In May the students will participate in the "Walk for Music" to raise money and awareness for their school music programs.

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood

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Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel (April 7 and 12) and Elizabeth Seitz of The Boston Conservatory (April 8 and 9) discuss Mozart and Haydn. In the weeks ahead, Jan Swafford of The Boston Conservatory discusses Beethoven, Roussel, and Ravel (April 14-16), BSO Assistant Director of Program Publications Robert Kirzinger discusses Bach's *St. John* Passion (April 21-23), Elizabeth Seitz discusses Reger, Liszt, and Ravel (April 28-30), and Marc Mandel discusses Berlioz's *Roméo et Juliette* (May 4-7).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Phyllis M. Van Huizen Memorial Concert, Saturday, April 9, 2011

This week's Saturday-night concert has been named by Gordon Van Huizen in memory of his mother Phyllis M. Van Huizen. Mr. Van Huizen is honored to help support such a venerated and personally meaningful cause as the Symphony, while celebrating the memory of his mother through the vehicle of music.

Phyllis was born in Grand Rapids, Michigan, on January 13, 1924, and moved to San Diego, California, in the 1950s, where she lived until her passing on July 8, 2005. Phyllis was a remarkably compassionate and giving person, with a deep love for the people in her life and a genuine enthusiasm for their pursuits. The daughter of a silent movie pianist, she was born with a seemingly innate love for the richness and expression available in music, and her house was often filled with the warm sound of her own singing and piano playing. Her unspoken connection of music to spirit, and her appreciation of others' tastes in addition to her own, infused within her children a deep connection to music and a lifelong desire to explore it in its many forms.

Joining Mr. Van Huizen in enjoying this Saturday's concert are his sisters, Sharon Ritter and Marlene McNally, both of San Diego, California.

The Nathan R. Miller Family Concert, Tuesday, April 12, 2011

The performance of April 12, 2011, by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller Family. The BSO greatly appreciates their generous support. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988. As a Great Benefactor, Mr. Miller is a long-standing supporter of the BSO and is well known for his naming gifts of the Miller Room and box office at Symphony Hall.

Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a

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very strong commitment to music and the universal joy it brings. In 1985, the Millers' regard for BSO Music Director Laureate Seiji Ozawa prompted them to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They also endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987, and have named seats in Symphony Hall.

The Nathan R. Miller Family continues to be among the BSO's most generous philanthropists, and we warmly thank them for their support.

Annual Higginson Society Dinner, Friday, April 15, 2011

Named for the BSO's founder and first benefactor, Henry Lee Higginson, the Higginson Society is a dedicated group of individuals who provide extraordinary leadership support for the BSO. The society's marquee annual event, the Higginson Society Dinner, takes place this year on Friday, April 15. During the event, Higginson Society members have the opportunity to meet the musicians, enjoy a private performance by members of the BSO, and dine on an elegant dinner at the Fairmont Copley Plaza. Best of all, they are able to share a special evening with scores of like-minded individuals who have made the BSO's musical and educational mission a priority in their lives. As a member of the Higginson Society, you too can get closer to the music and to the BSO. For information about the Higginson Society, contact Allison Goossens, Associate Director of Society Giving, at (617) 638-9254 or agoosens@bso.org.

Friends of the BSO Working Rehearsal, Wednesday, April 20, 2011

Friends of the BSO will gather for exclusive access to a BSO working rehearsal on Wednesday, April 20, offering the opportunity of an insider's view as esteemed Japanese conductor Masaaki Suzuki leads the orchestra in a rehearsal of J.S. Bach's *St. John* Passion, which returns to the BSO's schedule for the first time in three decades. This behind-the-scenes experience is just one of the many benefits of becoming a Friend of the BSO. To learn more about these benefits and to get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org.

Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony

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Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org, by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Brahms's Piano Trio in B, Opus 8, Scott Wheeler's *Tango for Three* (2009), Piazzolla's *Le Grand Tango* for cello and piano, and Schumann's Piano Quintet in E-flat, Opus 44, on Friday, April 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Sharan Leventhal and Bayla Keyes, BSO violist Edward Gazouleas, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Sunday, April 17, at 3 p.m. as part of the "3rd Sundays @ 3 Chamber Music Lecture Series" at Waltham Government Center, 119 School Street. The program of string trios includes Mozart's transcription of a Bach Prelude and Fugue, K.404a, No. 4 in D minor; Krenek's *Parvula Corona Musicalis in Honorem Johannis Sebastiani Bach*, Opus 122, and Beethoven's Serenade in D, Opus 8. This free event is open to the public and presented as part of the Waltham Philharmonic Orchestra's lecture series with host Douglas McRay Daniels. For further information contact admin@wphil.org.

Ronald Knudsen leads the New Philharmonia Orchestra in the third and last of their 2010-11 "Classics" concerts on Saturday, April 30, at 8 p.m. and Sunday, May 1, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "Lucky Seven," features Mahler's Symphony No. 7. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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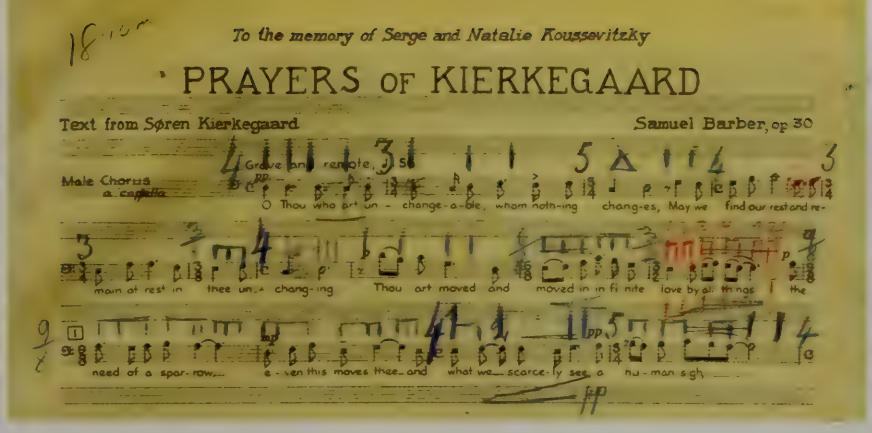
Please support the music you love by joining the Friends of the BSO today!

For even more exclusive access to BSO artists and behind-the-scenes events, please consider joining the Higginson Society, an extraordinary group of like-minded individuals dedicated to supporting the BSO.

To learn more, or to join, visit the information table in the lobby, call 617-638-9276, or find us online at bso.org/contribute.

Friends OF THE BOSTON SYMPHONY ORCHESTRA & THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

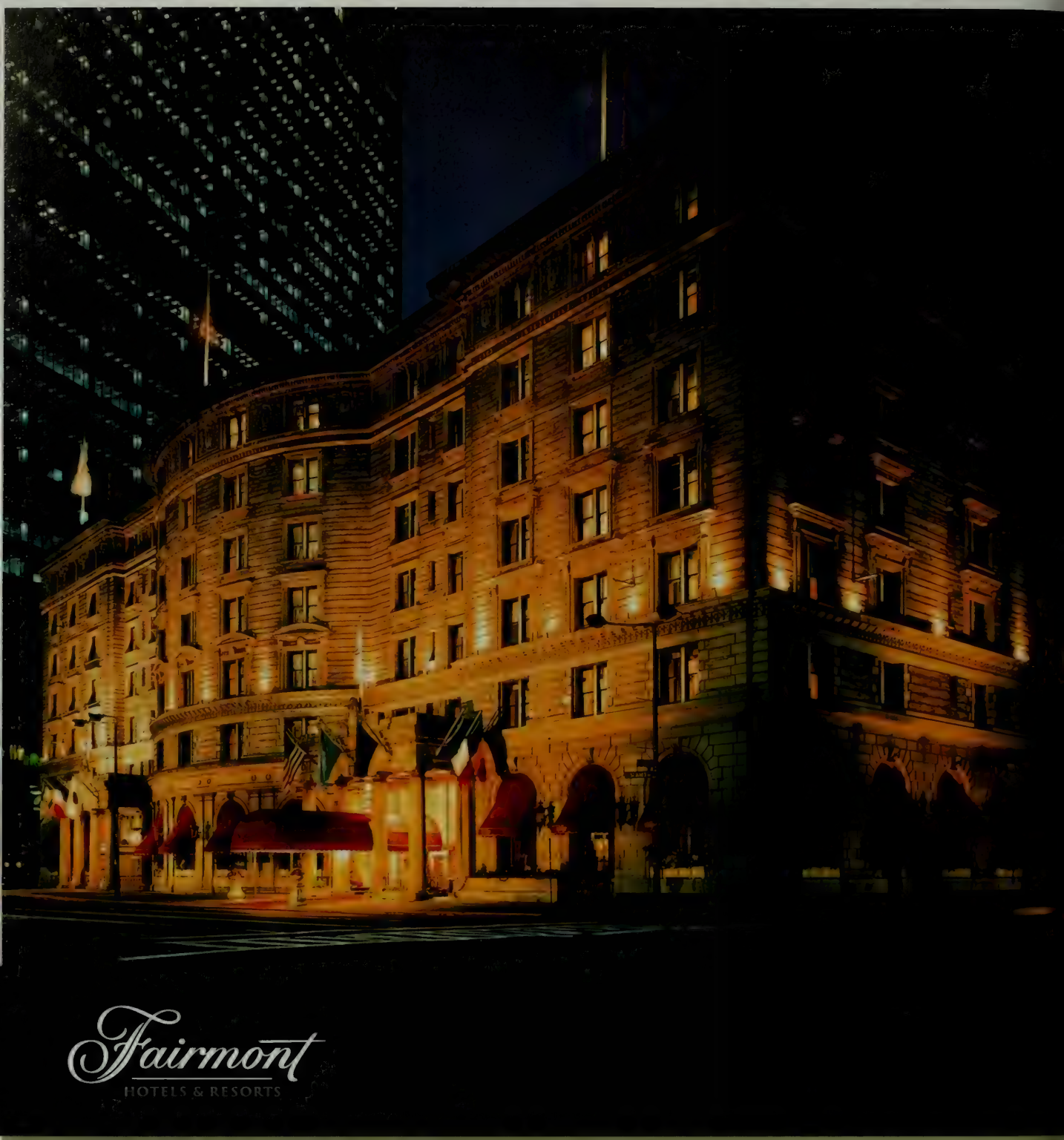
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

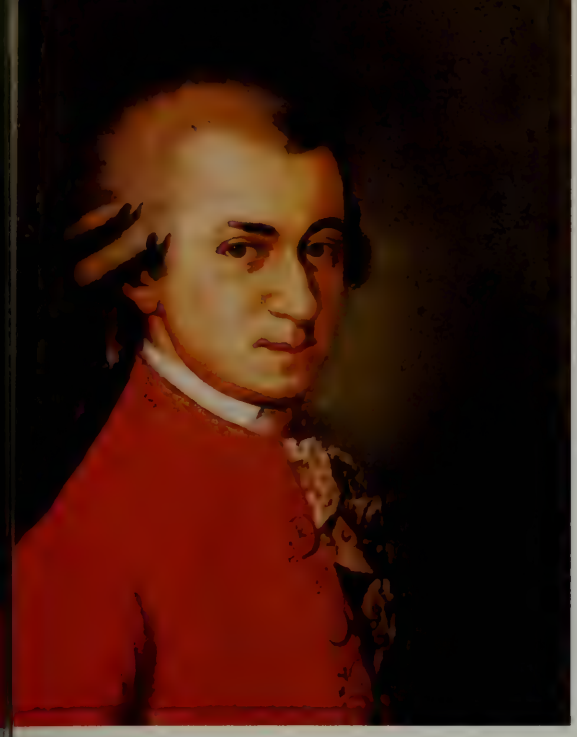
Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



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Balancing Tradition and Innovation: Mozart and the Evolution of Musical Genius

by Jan Swafford

The story of Mozart the incomparable prodigy and divine child, writing his first symphonies at eight and his first opera at twelve, is the stuff of legend. It's worth remembering, however, that legends never get things quite right. Take, for example, the prodigy part of the story. At least two later geniuses, Schubert and Mendelssohn, wrote more important and original work in their teens than Mozart did. And while the legend is true that Mozart could compose a piece in his head and write it out as if he were copying, it's also true that he painstakingly sketched and revised his more ambitious works.

Moreover, Mozart confutes the romantic/modernist myth that all great artists are rebels and revolutionaries. Among Bach, Mozart, and Beethoven, the three arguably supreme masters of Western classical music, only Beethoven is in the vicinity of a revolutionary—and even he never truly departed from his foundation in the past (above all in Haydn and Mozart). Bach was considered old-fashioned in his time. Mozart was thoroughly a composer *of* his time: he wrote in familiar genres, styles, and forms, but wielded them with incomparably greater inspiration and sophistication than most of his contemporaries. Mozart chalked up his share of innovations, but mostly they amount to making a familiar thing richer, more intense, more beautiful, nearer to perfection. One critic's charge of "too many notes" was a testament to the fertility of his imagination in every moment of a work, which many of his contemporaries found too much to cope with.

For another rebuttal to his legend: Mozart studied his craft intensively, evolved and grew throughout his career, and wrote most of his greatest music in the last years of his life. Four

Posthumous portrait of Mozart by Barbara Krafft, 1819

Mozart concertos and two symphonies that figure in this season's BSO programming add up to a survey of that development.

The concertos of this half-season stretch from the perennially popular Violin Concerto in D, K.218, written when Mozart was nineteen, to the sublime Clarinet Concerto, K.622, completed two months before he died. These pieces played a part in the evolution of their genre. The modern idea of an instrumental concerto appeared in the late seventeenth century, in the middle of the Baroque period. In its form, the Baroque version was a simple matter: the larger group plays an introduction, and there follows an alternation of solo sections (with one or more soloists) and *tutti* sections. In the later eighteenth century, however—the early to middle Classical period—came a development that affected nearly every kind of music: the advent of the complex formal model later dubbed "sonata form."

In its simplest outline, sonata form is a pattern for instrumental pieces that consists of three sections: an *exposition* where two or more contrasting themes are presented, the central issue being a modulation away from the home key (with this section usually repeated); a *development* involving a free, quasi-improvisatory treatment of the themes in a variety of keys; and finally a *recapitulation* that returns to the exposition's material, now resolved into the home key.

A key goal of this new Classical formal model was to get into a movement a new intensity of musical and emotional contrast. The idea turned out to be so productive that it changed



Western music. First, sonata form expedited the process of making instrumental music for the first time as or more important than vocal. Now instrumental music could evoke the passion and drama of an opera or a novel. Meanwhile, sonata form became so ingrained in composers that it virtually invaded other forms. The old layout called "rondo" was refashioned into "sonata-rondo"; operatic numbers and overtures began to take on sonata lineaments; and not least, sonata form invaded the Baroque concerto model of a simple alternation of solo and *tutti*.

The latter collusion was a tricky one, because the simpler Baroque and more complex Classical forms were not always easily reconciled. In the case of a Classical-period concerto, the problem arises from the outset: the orchestra leads off with an introduction as in the Baroque concerto, and presents most of the important material for the movement. In practice, the orchestral *tutti* functions as the first sonata-form exposition. Then the soloist arrives and the music continues as an alternation of solo and *tutti* forming a second exposition, followed by development and recapitulation. However, if the soloist is the star of the show, a dramatic and dynamic leader, how can he or she merely follow the lead of the orchestra, rehashing the orchestra's themes? It is this dilemma that makes so many concertos of the late eighteenth century, including Haydn's and some of Mozart's early ones, a touch tame and static.

As he did in all genres, Mozart took over more or less at face value the concerto model he inherited, then began to improve on it. At the same time, he conformed to the essential function of a concerto, which was to show off the virtuosity and personality of the soloist—who much of the time was also the composer. (Mozart was a great keyboard performer and an able violinist and violist.) In other words, composers in those days, including Mozart, wrote concertos as vehicles for themselves, or for the virtuoso who commissioned a given piece.

Yet Mozart hardly viewed concertos as simply an excuse to show off. He took the genre seriously and lavished his full brilliance on it. In his output there are at least as many powerful and ambitious concertos as symphonies. Much of that attention shows in the endless variety of personalities in the concertos, in the variety of ways he shaped the soloist's conversation with the orchestra. The D major violin concerto he wrote in his teens sticks to the older pattern: the orchestral exposition begins with a military tattoo conventional for the genre in those days, then presents two lilting themes; in the second exposition the soloist repeats the themes and adds virtuoso passages. The tone is light and charming, with nothing too weighty, the intention mainly to please.

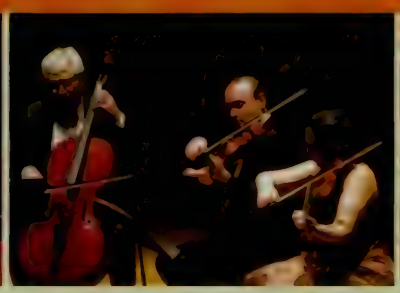
The two well-known piano concertos scheduled here this year—No. 21 in C, K.467, and No. 23 in A, K.488—show Mozart in his full maturity, writing incomparable concertos one after another. In the C major he starts with the familiar military flourishes, but now he is more lavish with material. Likewise the scoring is more elaborate than in many other concertos of the time, especially in the wind parts. The piano enters on a variation of the opening theme, like an improvisation, which turns into a new continuation. The soloist goes on to unveil a bit of a brooding side distinct from the generally cheery orchestral material. In other Mozart concertos the solo may enter with a distinctive new theme. Overall, the

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MAY 1

Musicians from Marlboro

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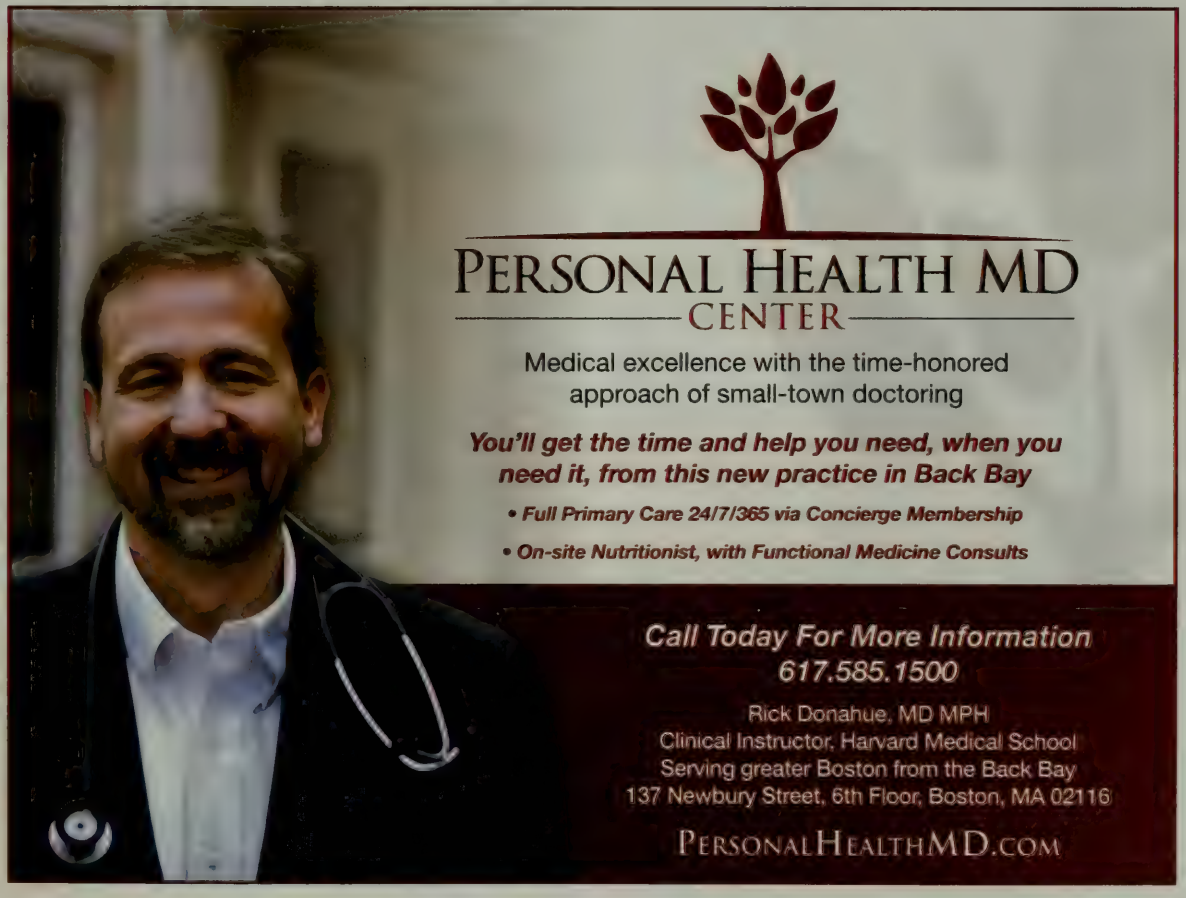
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conversation between solo and orchestra has become richer and more fluid, the soloist more of an individual.

As can also be heard in the works scheduled by the BSO, Mozart also makes a distinction between the style of works featuring violin, clarinet, and piano, the music in each case rising from the color and character of the leading instrument. In any case, he presents a variety of approaches to the solo-entrance issue and to the solo's interaction with the orchestra. As an example, the tone of the A major piano concerto is gentle and lyrical and the conversation egalitarian; the soloist echoes the orchestra's themes and adds gentle garlands of scales. For a slow movement there is an achingly poignant *siciliano* in 6/8, led off by the soloist alone. The valedictory Clarinet Concerto (also in A), written in 1791 specifically for the great Austrian clarinetist Anton Stadler, has some of the simple but profound, magical atmosphere of *The Magic Flute*, written just after. Here the music revels in "clarinet-ness," from the dark and luscious low register to the lyrical, flutelike high register, as well as the variety of articulations the instrument commands, from long legatos to incisive staccatos.

The two symphonies scheduled for March and April show the same kind of evolution within a genre, from Mozart's middle-period approach to the symphony as, in weight and seriousness, somewhere between a divertimento and a sacred choral work, to his last symphony, No. 41, the *Jupiter*, a massive four-movement piece that left the symphony roughly where Beethoven picked it up.

Written in his hometown of Salzburg in 1779, the eight-minute Symphony No. 32 in G, K.318, has a continuous three-part form resembling an opera overture. An aptly titled



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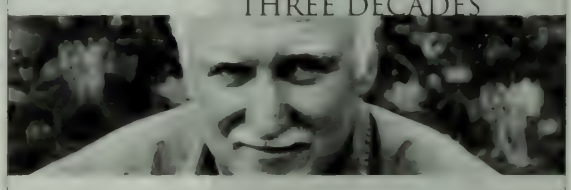
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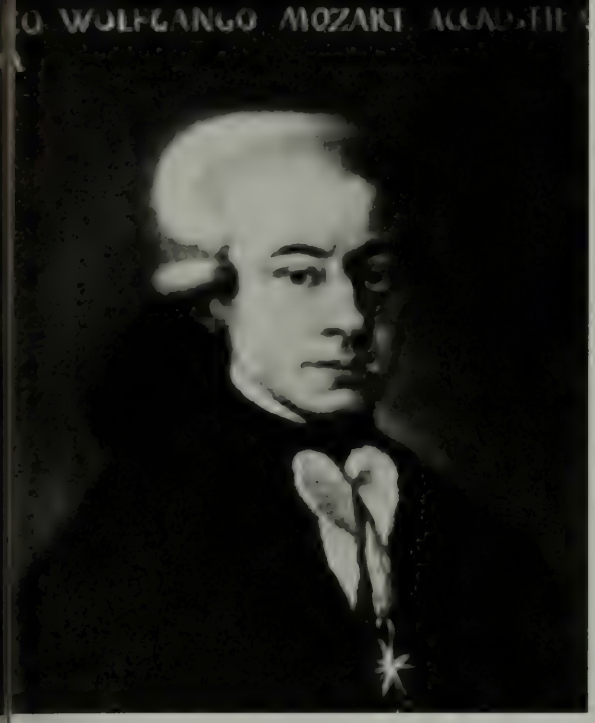
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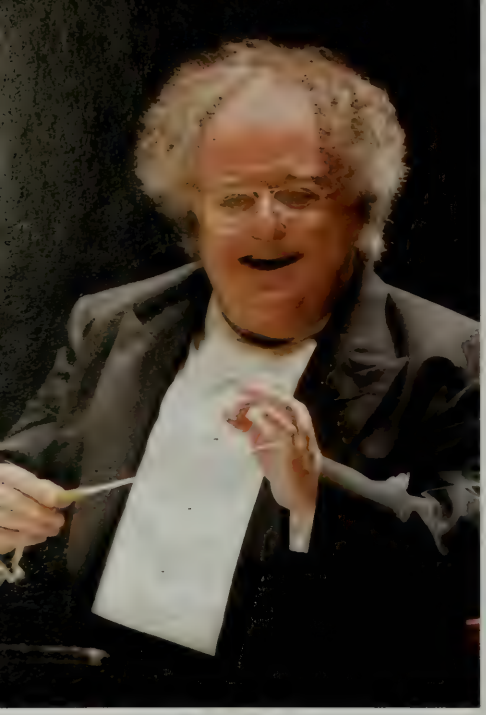
A 1777 portrait of Mozart wearing the Papal Order of the Golden Spur, presented to him in 1770 in Rome by the Pope

Allegro spiritoso movement is laid out like the exposition and development of a sonata-form piece. This is interrupted by a short Andante, after which comes a return to fast tempo by way of a varied recapitulation of the opening movement.

Completed in August 1788, the Symphony No. 41 was dubbed the *Jupiter* for its grand, magisterial quality—utterly different from the dark and driven G minor symphony that was completed less than three weeks earlier. The soaring opening of the *Jupiter* recalls the Mozartian comic-opera voice that can enfold seriousness and sorrow. The aria-like second movement has a certain mournful undertone despite its key of F major. After a bustling Menuetto, the finale presents a chain of contrasting themes ranging in character from the flowing opening idea to more dancing ones. In the famous coda of the finale, five of those themes are stacked up in a dazzling display of counterpoint that rings with Mozart's mid-career discovery of J.S. Bach.

In sum, even just this handful of symphonies and concertos tracks Mozart's evolution from convention to innovation-within-convention, from youthful prodigy to the mature master who learned and grew steadily to the day of his death, when he was in the middle of composing the *Requiem* that might have been his crowning work.

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

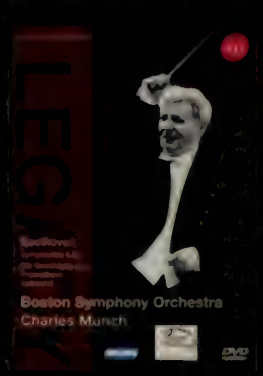
James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

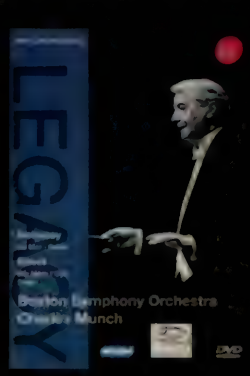
James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

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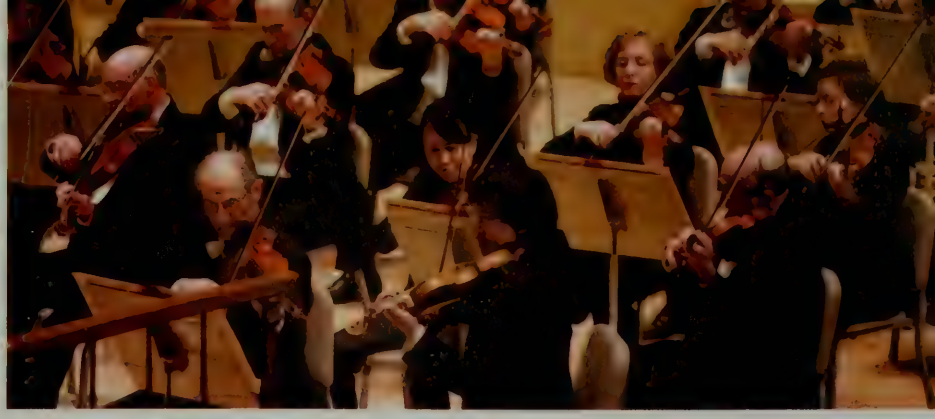
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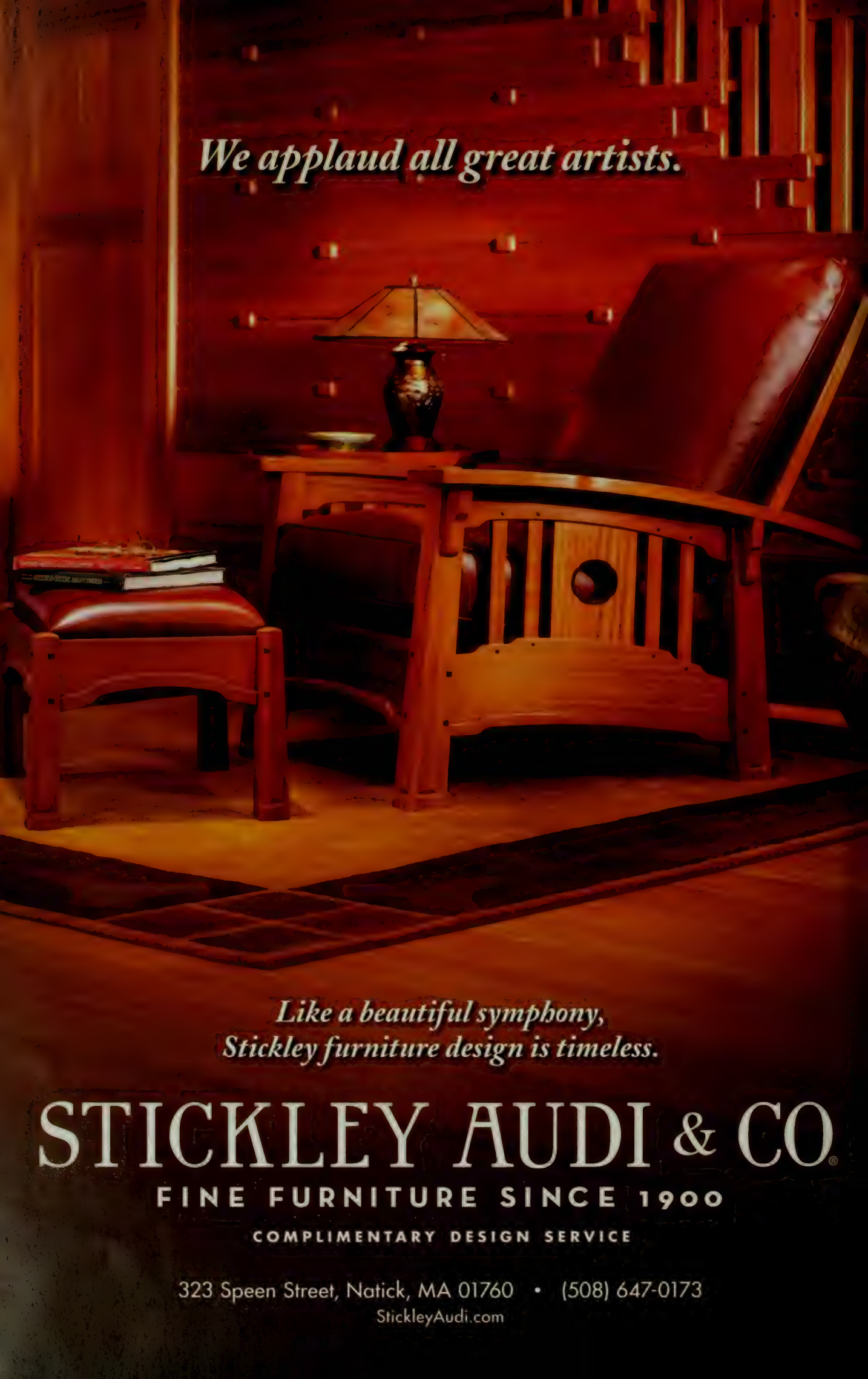
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Please note that Sir Colin Davis is very regretfully unable to conduct his two Boston Symphony Orchestra programs this month for health-related reasons. We are grateful that Johannes Debus was available to conduct this week's concerts at short notice, with the program unchanged.

MOZART — SYMPHONY NO. 32 IN G, K.318

Allegro spiritoso—Andante—Tempo I

MOZART — CLARINET CONCERTO IN A, K.622

Allegro
Adagio
Rondo: Allegro

WILLIAM R. HUDGINS

{ I N T E R M I S S I O N }

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Wolfgang Amadè Mozart

Symphony No. 32 in G, K.318

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The G major symphony, K.318, is dated April 26, 1779, though we do not know the date of the first performance. In 1785, when Mozart provided two new arias for an opera buffa by Bianchi, he also used the G major symphony as the overture to that work.

THE ORIGINAL SCORE of this symphony called for two flutes, two oboes, two bassoons, four horns, and strings. Mozart later wrote out separate parts for two trumpets and timpani.

This symphony is so atypical of Mozart that the most recent edition of the Köchel catalogue and the New Mozart Edition of his complete works subtitle it as "*ouverture*." The reasons are easy enough to discover: it is essentially a one-movement piece, lasting about eight minutes, with a middle section in a contrasting meter. This is the style of Grétry's overtures to his *opéras-comiques*, and, since Mozart had spent much of the preceding year in Paris, we can safely assume that he was thoroughly familiar with the genre. Scholars have proposed that Mozart wrote this symphony in G as an overture to one or the other of two stage works, *Thamos, King of Egypt* (K.345[336a]) or the unfinished *Zaide* (K.344[336b]), but the date of composition simply does not fit either piece, being too late for *Thamos* and too early for *Zaide*. Still, the brilliance of this short work seems to suggest the theater. Neal Zaslaw has suggested that it might have been intended not for a normal concert, but for the large theatrical troupe of Johann Heinrich Böhm, which was playing in Salzburg—and playing some of Mozart's own works—during the same period.

The modern designation of "overture-symphony" for this piece implies that there was a difference between symphonies intended for use in the concert hall and operatic overtures. But in the eighteenth century, both kinds of works were simply identified as "*sinfonia*," the word Mozart almost always chose when speaking of either type. In fact the regular





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four-movement symphony, which we think of today as the centerpiece of an orchestral concert, was normally used in Mozart's day as the "overture" to the evening. The first movement was performed at the beginning of the concert, followed by a miscellaneous program of songs, instrumental solos, chamber music, and improvisations; then the remainder of the symphony would end the event.

We know that Mozart did, in fact, use the present G major symphony as a theatrical overture on at least one occasion, when, in 1785, he composed some new arias for Bianchi's comic opera *La villanella rapita* when it was produced in Vienna. On that occasion the opera opened with Mozart's symphony as its overture. It was probably at that time that Mozart expanded the score, which did not originally include trumpets or percussion, by writing out additional parts for the new instruments.

The one-movement work begins with a spirited fanfare that might well be a conclusion (in fact, it *will* be the conclusion later on). With great energy Mozart establishes the new key and introduces the secondary theme (strings alone), based upon a melodic outline from the main theme but with a different rhythmic profile. The development section builds gradually with a slow increase in the dynamic level and the number of instruments performing until the climactic moment that normally signals the return to the opening. Here, though, Mozart suddenly breaks off and introduces a poignant Andante in 3/8 time. It is quite extended, and just as it seems to reach its final note, the opening tempo returns. Since we have been "cheated" of a recapitulation, we expect Mozart to begin this passage with the same material that opened the symphony. But instead he gives us the measures that led up to the secondary theme and a full statement of that theme (which, for proper classical balance, is now in the home key). At the end of the recapitulation, Mozart caps off the work by finally reintroducing the opening of the symphony as a festive coda.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

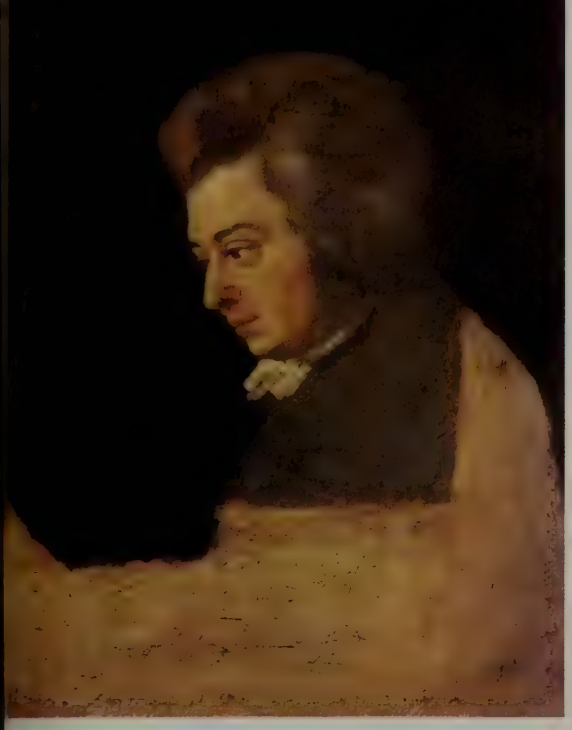
THE FIRST BOSTON SYMPHONY PERFORMANCES OF MOZART'S SYMPHONY NO. 32 *were given by Julius Rudel in April 1968, subsequent BSO performances being given by Colin Davis (November 1974), Klaus Tennstedt (July 1978), Christopher Hogwood (August 1986), Seiji Ozawa (subscription performances in February 1990 and April 1994), and Hans Graf (the most recent BSO performance, at Tanglewood on August 9, 2008).*



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Wolfgang Amadè Mozart

Clarinet Concerto in A, K.622

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. At some point between the end of September and mid-November 1791, Mozart wrote a concerto for the clarinetist Anton Stadler, who presumably gave its first performance in Vienna soon after. However, the concerto does not survive in the form in which Mozart wrote it, and it is generally heard now in an adaptation of unknown authorship dating from about 1800. Mozart made no space for cadenzas in this concerto.

IN ADDITION TO THE SOLO CLARINET, the score of Mozart's Clarinet Concerto calls for an orchestra of just two flutes, two bassoons, two horns, and strings.

Anton Stadler gets a generally bad press in the Mozart literature. "Dissolute" is an adjective frequently applied, and one of Mozart's sniffier relatives, his sister-in-law Sophie Haibel, counted him among the composer's "false friends, secret bloodsuckers and worthless persons who served only to amuse him at the table and intercourse with whom injured his reputation." We know little about Stadler's life, not where he was born, nor when he and his younger brother Johann, also a clarinetist, came to Vienna. Köchel tells us that Stadler was fifty-nine when he died in June 1817. Both Stadlers were in the orchestra of Prince Galitzin, the Russian ambassador in Vienna, whose grandson would become one of Beethoven's last and most important patrons. Stadler's first known contact with Mozart was in March 1784 when he took part in a concert at which the major work seems to have been the big wind serenade in B-flat, K.361 (370a). Like Mozart, he was a Freemason, though they belonged to different lodges. Mozart liked him, particularly as a companion for those pleasures of the table (including the gambling table) of which Mozart's widow and her second

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 30, at 8 o'clock

Cherubini Overture to the Opera "Les Abencérages"

Mozart Concerto for Clarinet
First time at these concerts

I. Allegro.
II. Adagio.
III. Rondo; Allegro.

Rameau . . . Ballet Suite (Arranged by Hermann Kretzschmar)

(a) Musette
(b) Rigaudon, Menuet, Rigaudon } from "Acanthe et Céphise"
(c) Menuet, dans le goût de vièle, from "Platée"
(d) Gavotte, from "Acanthe et Céphise"

Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

SOLOIST
ALBERT SAND

ERNST SCHMIDT, Conductor

There will be an intermission of ten minutes before the symphony

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Program page from the first Boston Symphony performances of Mozart's Clarinet Concerto, on March 29 and 30, 1918, with soloist Albert Sand under the direction of Ernst Schmidt (BSO Archives)

husband were so disapproving. Mozart even lent Stadler 500 gulden, without security, a debt that went unpaid.*

Stadler's artistry was never in dispute. Here is a rhapsody from the pen of Johann Friedrich Schink, a Prussian-born critic of theater and opera who lived in Austria from 1780: "My thanks to you, noble Virtuoso! Never have I heard the like of what you contrive with your instrument. Never should I have imagined that a clarinet might be capable of imitating the human voice as deceptively-faithfully as it was imitated by you. Verily, your instrument has so soft and so lovely a tone that none can resist it who has a heart, and I have one, dear Virtuoso. Let me thank you!" Still more telling is the testimony of what Mozart wrote for Stadler—the concerto; the quintet, K.581, of all but equal loveliness; perhaps the rich and subtle E-flat trio with viola and piano, K.498; certainly the obbligatos in two of the arias in *La clemenza di Tito*, Sesto's "*Parto, parto*" and Vitellia's "*Non più di fiori*" (Mozart had taken Stadler along for this opera's premiere in Prague on September 6, 1791, and reported home with delight that the clarinetist had received ovations for his playing). It may also be that the late addition of clarinet parts to the Symphony No. 40 in G minor was undertaken to please the Stadlers.

Mozart wrote for the clarinet as early as 1771 when it was just beginning to be established as a normal part of the orchestra, but his real discovery of its character came about in the '80s. The soft edge of its tone, the vocal aspect that Schink noted in Stadler's playing, its virtuosic potential in matters of range and flexibility all made it an ideal voice for Mozart's fantasy and musical thought. At that time, the

* A considerable bundle, more than Mozart's normal commission fee for an opera and nearly two-thirds his annual salary as an Imperial Court musician. It is hard to imagine Mozart with such a sum at his disposal. Perhaps he won it gambling, Stadler borrowing it quickly before it got turned back into chips.

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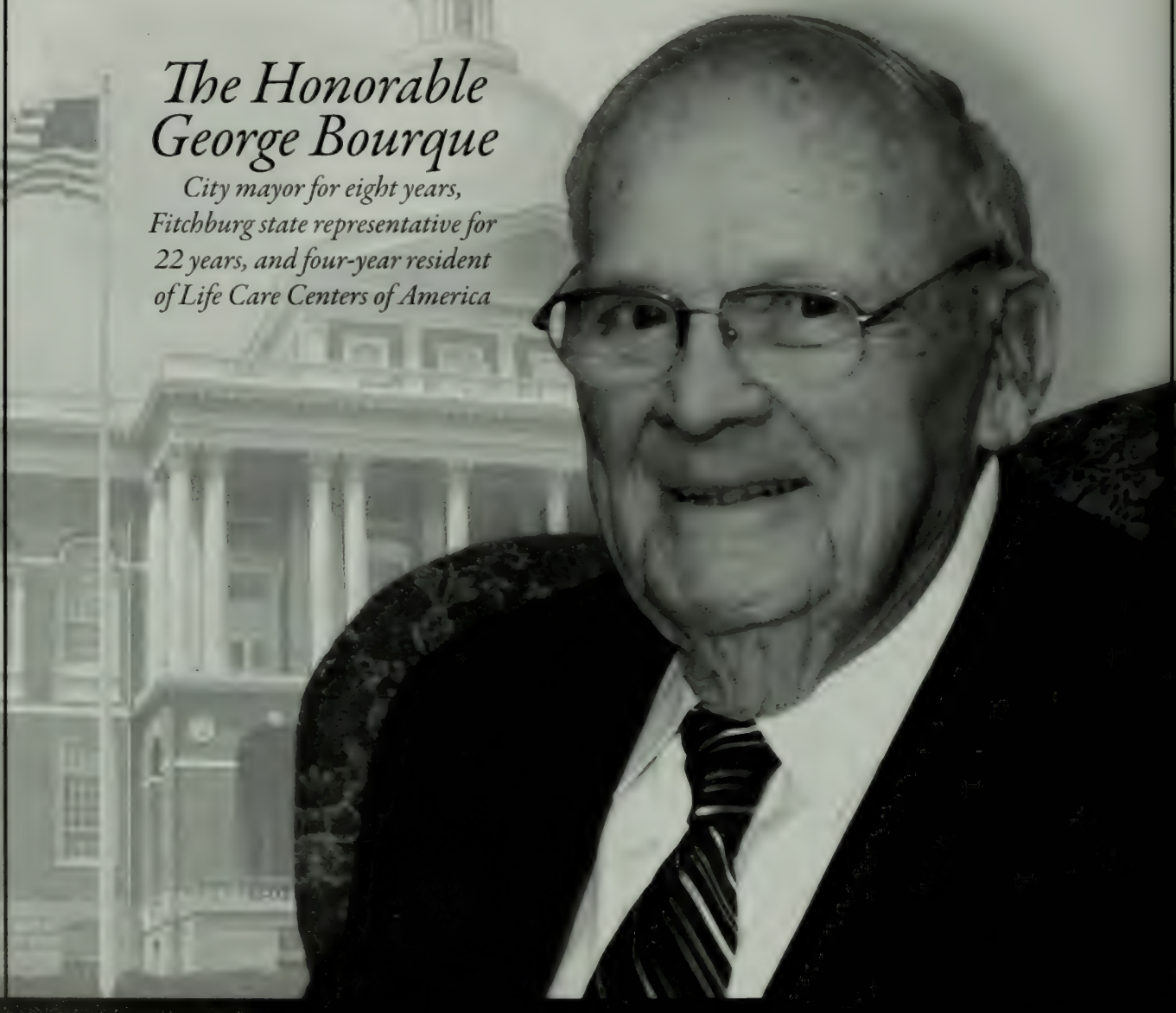
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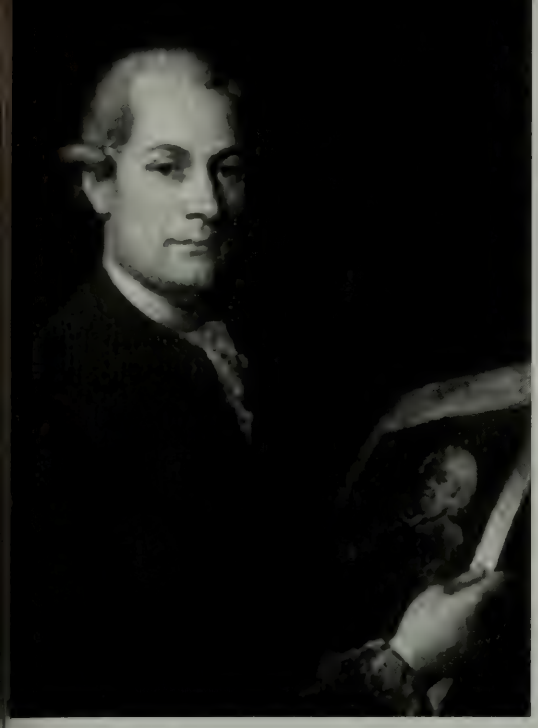
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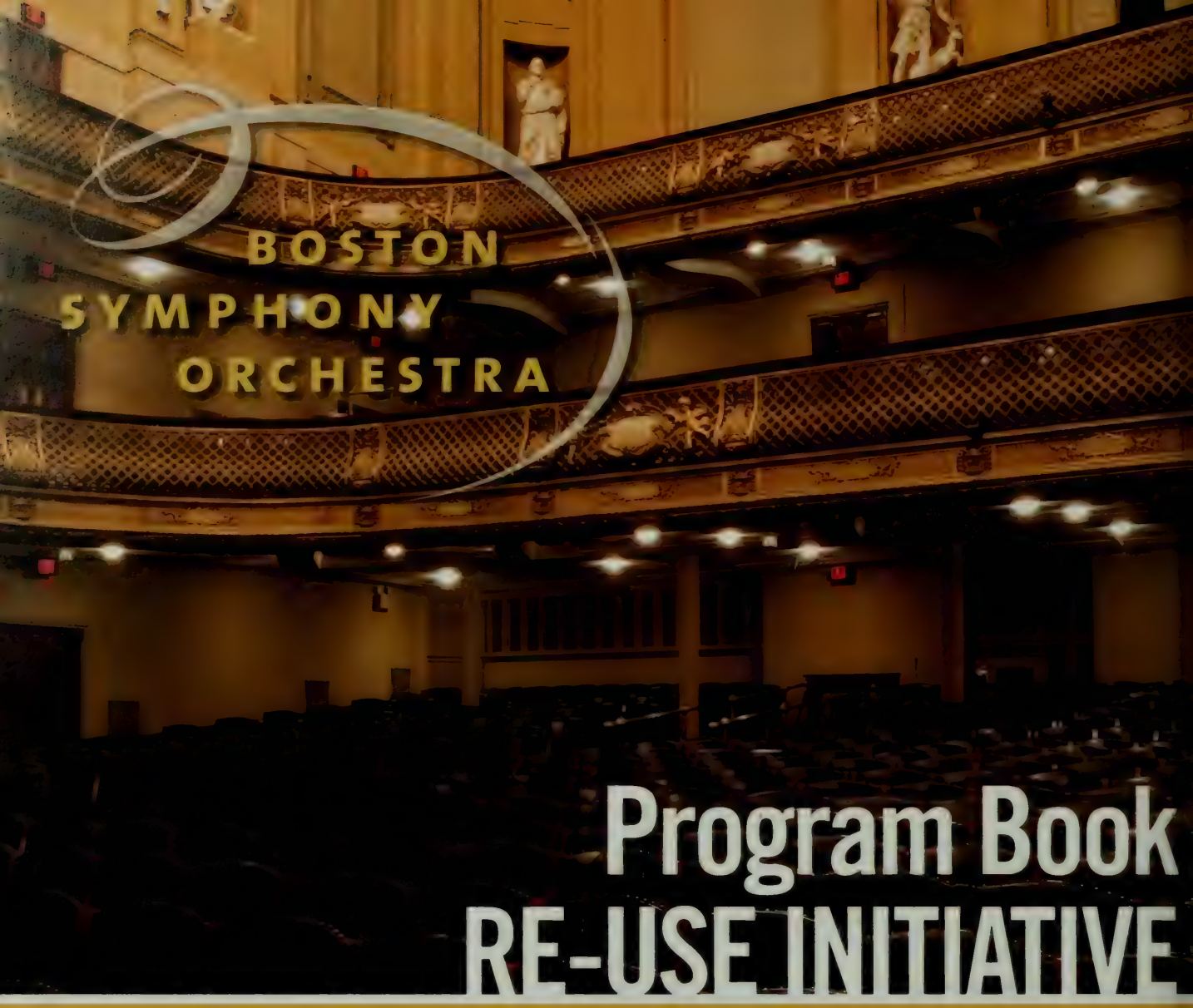
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Anton Stadler, for whom Mozart wrote his Clarinet Concerto

lower register of this relatively new instrument was accounted colorless as well as a bit uncertain in pitch. Stadler was particularly concerned to improve that deficiency, and more, he wanted to extend the range downwards. He therefore built, or had built for him, clarinets that added four semitones at the bottom, encompassing the low A on the bass staff for the A-clarinet and the corresponding B-flat for the instrument in that key. It is for one of Stadler's stretch models that Mozart wrote the quintet, the brilliant obbligato to "*Parto, parto*," and the concerto.

The trouble is that Mozart's autograph manuscripts of the quintet and the concerto do not survive, and for the concerto our earliest sources are three printed editions published by Sieber (Paris, possibly as early as 1799), André (Offenbach, 1801), and Breitkopf and Härtel (Leipzig, 1801 or 1802). In each of these the concerto has, as it were, been shrunk to accommodate the compass of an ordinary clarinet in A, for it seems that the Stadler extension did not catch on. The anonymous reviewer of the Breitkopf edition in the March 1802 issue of the *Allegemeine musikalische Zeitung* (it may well have been the editor himself, Johann Friedrich Rochlitz, one of the most astute critics in the history of the profession) was informed about the situation and had evidently seen Mozart's original score. He writes that, given how rare instruments with the extension are "so far," he understands the publisher's decision from the commercial point of view; nonetheless, he wishes Breitkopf might have given both versions, with the adaptation in small notes, and he adds that "the concerto has not exactly gained from the changes." Since 1948, several scholars, notably George Dazeley, Jiří Kratochvíl, Milan Kostohryz, and Ernst Hess, have taken an interest in the problem of what is now, following Kratochvíl's lead, generally called the basset clarinet (Stadler had no special name for the instrument). Some builders, editors, and players have carried their conclusions into the real world of practical music-making, and speculative reconstructions of the lost original have been published, performed, and recorded, tending to support the contentions of the nameless critic of 1802.



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The history of Mozart's concerto is both complicated and clarified by the existence of an autograph fragment, 199 measures long, of a concerto in G for basset horn with an orchestra of flutes, horns, and strings. (The basset horn is a gently mournful relative of the clarinet, with a range down to the F at the bottom of the bass staff. Mozart was fond of it, and it still shows up as late as a number of the scores of Richard Strauss.) This fragment, K.621b, whose date we do not precisely know, but which most scholars now assume to be 1791, closely corresponds to a little over half the first movement of the Clarinet Concerto as we know it. From it, moreover, we can infer what the clarinet solo part looked like before the arrangers got their hands on it. Just why and when Mozart abandoned his basset horn score and switched to Stadler's "basset clarinet" is yet another pair of questions to which we have no answer. Trying to sort out the chronology of the concerto, we see that Mozart returned in mid-September to Vienna from Prague, where he had conducted *Don Giovanni* and introduced *La clemenza di Tito*, Stadler remaining behind to play more opera performances and to give a concert of his own on October 16; that he entered *The Magic Flute* in his catalogue as complete on September 28 and conducted its first performance on the 30th; that in a letter to his wife, who had gone to take the waters at Baden, he reported on October 7/8 that he was scoring "Stadler's Rondò," that is to say, the finale of the concerto. It was the last major work he completed, with only the Little Masonic Cantata, K.623, and the fragments of the *Requiem* to follow. He conducted the cantata on November 18, went ill to bed two days later, and died on December 5 at one o'clock in the morning.

Given the vagueness of reports and the peculiarities of 18th-century medical terminology, we cannot tell for sure what Mozart died of: biographers have offered us everything from Bright's disease to a broken heart. Whatever it was, it must have been sudden and acute. German writers like to refer to the Mozart of 1791 as "*todgeweiht*" or "*vom Tode gezeichnet*," dedicated to death or bearing the stigmata of death, but that is sentimental rubbish. He knew discouragement and depression then, and our knowledge of the state of his marriage is dim, but 1791 was a year of what we might call Mozartian energy, one that began with the composition and performance of his last piano concerto, K.595 in B-flat; in which he also wrote *The Magic Flute* and *La clemenza di Tito**, preparing both for performance; in which he composed the Clarinet Concerto; and in which the smaller works include such marvels as the *Ave verum corpus*, K.618, and the F minor Fantasy for a mechanical clock, K.608 (best-known now in a transcription for piano duet).

* The received idea about *La clemenza di Tito* has been that it is an inferior work, composed at a low level of inspiration, hamstrung by opera seria convention. But Goethe, Stendhal, Shelley, and Möricke were among those who loved it, and more recently, particularly because of a production at the Royal Opera House, Covent Garden, conducted by Colin Davis, it has undergone a long overdue critical rehabilitation.

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There is a recognizable Mozart-in-A-major mood, gently lit, more apt to be serene than impassioned, with the sense of physical energy somewhat muted, the music being likely to start with a theme that descends from E: the first movements of the Clarinet Concerto, the Clarinet Quintet, and of the Piano Concerto No. 23, K.488, exemplify it. In the Clarinet Concerto, Mozart reveals before long that there is more to the first theme than innocence, that it lends itself to closely worked polyphonic elaboration. The clarinet, once it has entered, introduces new ideas that expand the expressive range in the direction of a certain gently unstressed melancholy. The slow movement is an Adagio, and that in Mozart is rare and a sign always of special seriousness.* This Adagio, whose beauty is of a truly ineffable sort, begins in calm, but grows to admit Mozart's tribute to Stadler's (and his instrument's) virtuosity and vocality. In the rondo that brings the concerto to its close, Mozart again shows how simple beginnings may lead to unexpected riches. Describing it, H.C. Robbins Landon invokes *The Winter's Tale*, where once it is said that "the heart dances, but not for joy."

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST KNOWN AMERICAN PERFORMANCE OF MOZART'S CLARINET CONCERTO *was of the first movement only, played by Thomas Ryan in Boston with the Mendelssohn Quintette Club on March 5, 1862, the orchestral part being taken by a string quartet with an additional cello, a flute, and two horns.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Mozart's Clarinet Concerto were on March 29 and 30, 1918, with Albert Sand, the orchestra's principal clarinet, under the direction of Ernst Schmidt. Later BSO performances featured Victor Polatschek (with Serge Koussevitzky conducting), Benny Goodman—the only non-BSO principal to have played the work with the orchestra (with Charles Munch), Gino Cioffi (also with Munch), Harold Wright (with Colin Davis, Seiji Ozawa, Klaus Tennstedt, and, for the BSO's most recent Tanglewood performance, Roger Norrington, on July 16, 1988), and William R. Hudgins (the most recent subscription performances, in October 1995 with Seiji Ozawa).*

* The A major piano concerto, K.488, is the only other concerto of Mozart's mature years to have an adagio slow movement, though they occur in two of the violin concertos of 1775, the G major, K.216, and the A major, K.219. If you add the G major flute concerto, K.313(285c) (actually an Adagio ma non troppo), the wind serenades in B-flat and E-flat, K.361(370a) and 375, the *Hunt* Quartet, K.458, the G minor and D major viola quintets, K.516 (also qualified by "ma non troppo") and 593, and the D major piano sonata, K.576, you just about have the list of slow movements so marked.



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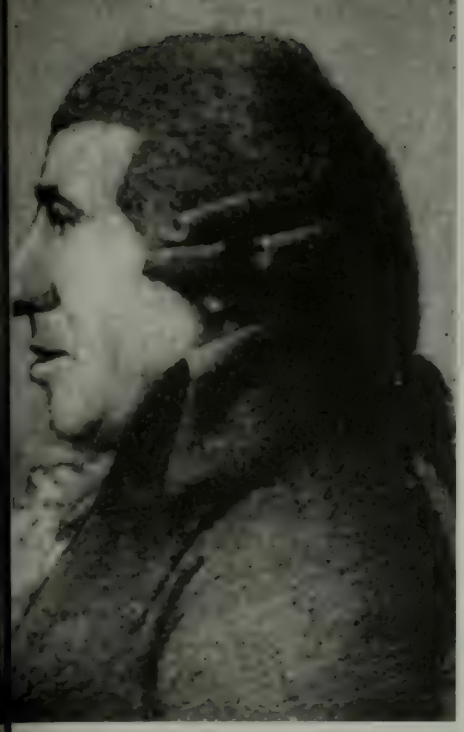
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Joseph Haydn

Symphony No. 97 in C

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He completed this symphony in London early in 1792 and introduced it—as the final new symphony of his first journey to that city—probably on May 3 that year, at the Hanover Square Concert Rooms (there were definitely performances on May 4, May 11, and June 6).

THE SCORE OF HAYDN'S SYMPHONY NO. 97 calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into Haydn's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you") is too well-known to require elaboration, but it is worth noting that Haydn's two extended visits to the English capital, the first one beginning in January 1791 and the second ending in August 1795, finally made the Viennese realize that they had a truly great composer in their midst, a composer who could and did arouse unprecedented enthusiasm from the large musical public that London boasted at that time. (Of all European cities London had the most varied and active musical life of the time, and the most perceptive audience.) Haydn's major accomplishment for his London visits was the composition of the last twelve symphonies, capping off the extraordinary development that had seen the creation of over a hundred works in the genre in less than four decades.

Haydn took with him a few symphonies that he had already finished, but he was also required to compose some of them during his busy days in England. The manuscript of No. 97 is dated "London 1792," indicating that this symphony was probably the last of the first set of six to be composed (the remainder were written for his second visit). Given the brilliance of this particular score, it is likely that Haydn purposely conceived it as a showpiece designed for his benefit concert (that is, the concert from which he would receive the proceeds of the ticket sales, after expenses had been deducted) and for his

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PROGRAMME.

OVERTURE. (Ossian.) GADE.

CONCERTO FOR VIOLIN in G minor, op. 26. BRUCH.

Prelude. (Allegro moderato), Adagio.—Finale. (Allegro energico).—

SYMPHONY in C. HAYDN.

(No. 7 of Breitkopf's edition.)

Adagio: vivace.—Adagio ma non troppo.—

Menuetto. (Allegretto.)—Finale. (Presto assai).—

ADAGIO FOR VIOLONCELLO. op. 38. BARGIEL.

OVERTURE. (Ruy Blas.) op. 95. MENDELSSOHN.

SOLOISTS:

MR. LOUIS SCHMIDT, Jr., Violin.

HERR WILHELM MUELLER, Violoncello.

Program page from the first Boston Symphony performance of Haydn's Symphony No. 97 ("No. 7 of Breitkopf's edition") on October 21, 1882, with Georg Henschel conducting in the third week of the orchestra's second season (BSO Archives)

temporary farewell from the eager London audience. The benefit was scheduled for May 3; Salomon's regular concert, the tenth in his series, took place the following day, Friday May 4, 1792, and Haydn's new symphony, freshly rehearsed and performed, would no doubt have been included. It must have been an immediate success—which is hardly surprising!—since the advertisement for Salomon's eleventh concert a week later noted that the program would include "(By particular desire) the New Overture [i.e., symphony], M.S. HAYDN, as performed last Friday."

Extended reviews were not a regular feature of British newspapers in those days, so we do not have any printed indication of the public response to this symphony, though Fanny Burney noted in her diary that the concert had included "most divine Music of Haydn." Still the reviewers in general noted over and over again during Haydn's visit that his music was both "pleasing" and "scientific," these two terms being constantly recurring locutions to identify Haydn's unique accomplishment: the ability to write music that was at once accessible to a general audience and at the same time structurally significant, with a fully refined technique to please the connoisseurs.

Symphony No. 97 is Haydn's last symphony in C major, and the last in a string of works begun about 1760 employing that particular key for especially festive music. The "festival" symphonies include Nos. 38, 41, 50, 56, 60, 63, 69, 82, and 90. Another of these—No. 48—was actually composed for a visit of the Empress Maria Theresa to Eszterháza, and most of them include trumpets and kettledrums, then not yet a constant part of the symphony orchestra, to provide the desired brilliance. Symphony No. 97 surpasses all of them in high spirits and musical accomplishment.

Like all but one of the last twelve symphonies, No. 97 begins with a slow introduction, intended to lend weight to the otherwise lively first movement. Here Haydn is at particular pains to link the Adagio with what follows: the first melody heard in the violins will recur in the closing group of the Vivace that follows, both in the exposition and recapitulation, each time producing a sense of arrival, of closure. Symphony No. 97 is also unusual in being Haydn's only London symphony with a markedly different second theme in the first movement; most of his late works derive the second theme from the opening idea of the Allegro. But here, following an extended transition that dramatically intensifies the modulation to the dominant, a general pause is followed by a comical little waltz tune in the violins, with the bassoons adding the last two beats of the "oom-pah-pah" rhythm. The development features, through much of its course, an extended trio between solo flute and two oboes—a surprising and delightful incursion of chamber music style into the grandest part of the symphony (and an indication of Haydn's ability to turn any sort of music-making to symphonic purposes); the strings interject comments that purposely seem to set the rhythm somewhat askew from the downbeat, allowing for a vigorous re-establishment of the meter before leading into the recapitulation

The slow movement is a set of variations on the F major theme presented at the outset, with the second variation turning to the minor, and the third and last variation introducing a performing technique rarely heard in the eighteenth century: the violins play a six-

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The Hanover Square Rooms in London where Haydn's Symphony No. 97 had its first performance

teenth-note figure *sul ponticello* (on the bridge), producing an aggressive, metallic sound as a foil to the punctuation of the woodwinds and lower strings. Haydn could not always trust orchestras on the continent to be able to play his music properly, but the London orchestra could do so, and no doubt astonished its audience in the process.

The menuetto is, unusually, composed straight through without literal repetitions, so that the composer can recast his material as it returns each time in the expected pattern. Haydn alternates smooth legato phrases with sharp, detached staccatos, reinforced by powerful accents supported by the timpani. The Trio, on the other hand, is virtually a country dance, a Ländler, rather like the first movement's second theme.

The finale is, as we expect, lively and ebullient, but full of surprises, such as the horns' *forte* accompaniment to the melody in the strings *piano* soon after the opening (an effect that recurs with different scoring elsewhere), and the proto-Romantic fermata just before the end, with "hairpin" dynamics, requiring the orchestra to swell and then soften while holding the long note; this idea was to become part and parcel of 19th-century composition and performance, but Haydn uses it very sparingly, to set up the final brilliant phrase of the coda.

Steven Ledbetter

THE FIRST BOSTON SYMPHONY PERFORMANCES OF HAYDN'S SYMPHONY NO. 97 *were given by Georg Henschel in October and November 1882, in Boston, Salem, and Cambridge, subsequent ones being given by Wilhelm Gericke (January 1888, April 1902, and April 1904), Pierre Monteux (March 1924), George Szell (January 1945), Richard Burgin (November/December 1963), Michael Tilson Thomas (the most recent subscription performances, in December 1970/January 1971, with performances also that season in Providence, Brooklyn, and New York), and Charles Dutoit (the BSO's most recent performance—and its only Tanglewood performance—on August 26, 1983).*

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To Read and Hear More...



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press).

The Mozart Compendium: A Guide to Mozart's Life and Music, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies and one by Robert Levin on the concertos (Schirmer). *A Guide to the Symphony*, edited by Robert Layton, includes a chapter by H.C. Robbins Landon on "The Symphonies of Mozart" (Oxford paperback). *A Guide to the Concerto*, also edited by Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). The series of BBC Music Guides includes a volume by A. Hyatt King on *Mozart Wind & String Concertos* (University of Washington paperback). Other helpful sources include Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception*, which provides a detailed survey of Mozart's works in the genre (Oxford paperback), and *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Michael Steinberg's program note on Mozart's Clarinet Concerto is in his program note compilation *The Concerto–A Listener's Guide*. Donald Francis Tovey's note on the Clarinet Concerto is among his *Essays in Musical Analysis* (Oxford).

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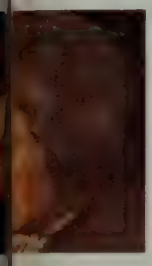
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Recordings of Mozart's Symphony No. 32 include (listed alphabetically by conductor) Daniel Barenboim's with the English Chamber Orchestra (EMI), Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), Sir Colin Davis's with the Bavarian Radio Symphony Orchestra (BR Klassik) and Dresden Staatskapelle (Decca), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), Peter Maag's with the Padua and Veneto Orchestra (Arts Music), and Sir Neville Marriner's with the Academy of St. Martin in the Fields (EMI). Sir Charles Mackerras's complete traversal of the Mozart symphonies with the Prague Chamber Orchestra has been reissued at bargain-basement price (Telarc, ten discs). For performances on period instruments, try Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).



There are two Boston Symphony recordings of Mozart's Clarinet Concerto: from 1978 with Harold Wright under the direction of Seiji Ozawa (Boston Records; also DG Eloquence), and from 1956 with Benny Goodman under the direction of Charles Munch (RCA; Goodman also recorded Mozart's Clarinet Quintet with the Boston Symphony Chamber Players, that same year). Other recordings feature Jack Brymer with Sir Colin Davis and the London Symphony (Philips), Brymer with Sir Neville Marriner and the Academy of St. Martin in the Fields (Philips), Robert Marcellus with George Szell and the Cleveland Orchestra (Sony), Richard Stoltzman with Alexander Schneider and the Chamber Orchestra of Europe (RCA), Alfred Prinz with Karl Böhm and the Vienna Philharmonic (Deutsche Grammophon), and Lorenzo Coppola with Gottfried von der Goltz and the Freiburg Baroque





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Orchestra (Harmonia Mundi; visitors to Tanglewood in 2008 may recall a wonderful performance of the Clarinet Concerto by these performers).

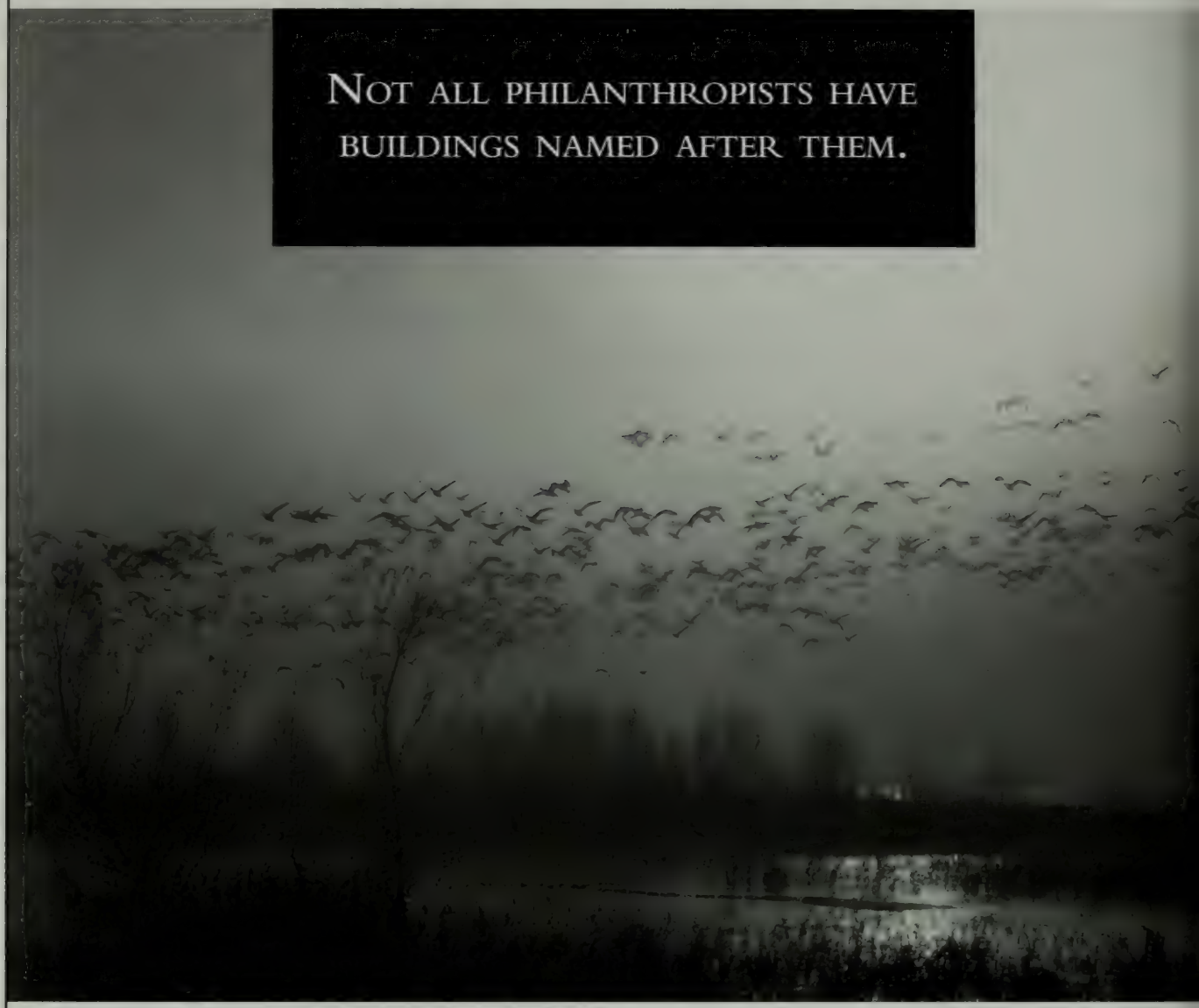


The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 97 is discussed in Volume III, "Haydn in England," which covers the years 1791-1795. A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). Jones also provided the chapter on "The Symphonies of Joseph Haydn" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Oxford paperback). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). The series of BBC Music Guides includes a volume by H.C. Robbins Landon on *Haydn Symphonies* (BBC Publications). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Important older sets of the twelve London symphonies—Haydn's symphonies 93-104—include Sir Colin Davis's with the Royal Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). A recent set of Haydn's twelve London symphonies (with No. 68 thrown in for good measure) has Nikolaus Harnoncourt conducting the Royal Concertgebouw Orchestra (Warner Classics). Complete sets of the Haydn symphonies at a reasonable price include Adam Fischer's with the Austro-Hungarian Haydn Orchestra (Brilliant Classics) and Dennis Russell Davies's with the Stuttgart Chamber Orchestra (Sony). Though not currently listed, period-instrument traversals of Haydn's symphonies were recorded by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Individual recordings worth investigating of Haydn's Symphony No. 97 include Leonard Bernstein's with the New York Philharmonic (Sony), George Szell's with the Cleveland Orchestra (Sony), and Sir Thomas Beecham with the Royal Philharmonic (EMI).

Marc Mandel

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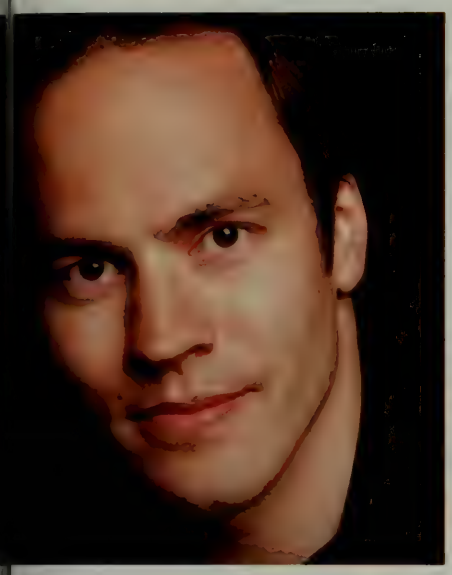
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Artists



Johannes Debus

Johannes Debus, music director of the Canadian Opera Company, made his Boston Symphony debut at Tanglewood in July 2010, leading a concert performance of Mozart's *Die Entführung aus dem Serail*; he makes his BSO subscription series debut this week. Mr. Debus obtained his musical education at the Hamburg Conservatorium before being engaged at Oper Frankfurt in 1998 as répétiteur and Kapellmeister. There he acquired an extensive repertoire embracing operas by Mozart, Rossini, Verdi, Gounod, Massenet, Wagner, Strauss, Berg, and Adès while working with such conductors as Paolo Carignani, Markus Stenz, and Sebastian Weigle. Mr. Debus is at home both in contemporary music and the more standard repertoire. He has conducted a wide range of world premieres as well as works of the twentieth and twenty-first centuries, notably Salvatore Sciarrino's *Macbeth* and Luciano Berio's *Un re in ascolto*. He has collaborated with such internationally acclaimed ensembles as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Musikfabrik. As a guest conductor he has appeared at such international festivals as the Biennale di Venezia, Schwetzinger Festspiele, Festival d'Automne, Lincoln Center Festival, Ruhrtriennale, and Suntory Summer Festival. In 2007 he made his debut at English National Opera with an acclaimed new production of Philip Glass's *Satyagraha*; in 2008 he made his debut at the Bayerische Staatsoper München with Strauss's *Elektra* and at Opéra National de Lyon with Toshio Hosokawa's *Hanjo*. At Oper Frankfurt he conducted a new production of Janáček's *The Excursions of Mr. Brouček*, a double bill of Falla's *La vida breve* and Ravel's *L'Heure espagnole*, and, most recently, a new production of Thomas Adès's *The Tempest*. During 2010 Johannes Debus conducted *The Flying Dutchman* and *Aida* for Canadian Opera Company. He also returned to the Bayerische Staatsoper for performances

of Strauss's *Salome* and Mozart's *Die Entführung aus dem Serail* and conducted Henze's *Gogo no Eiko* at the Spoleto Festival, where he will return in the summer of 2011. In 2011 Mr. Debus will conduct *Die Zauberflöte* with Canadian Opera Company, *Die Entführung aus dem Serail* for the Bayerische Staatsoper, and *Elektra* at the Staatsoper unter den Linden in Berlin. He is also active on the concert platform this year with performances in Antwerp and Berlin with the Nieuw Ensemble and concerts with the Real Filharmonia de Galicia.



William R. Hudgins

William R. Hudgins was appointed principal clarinetist of the Boston Symphony Orchestra by Seiji Ozawa in 1994, occupying the Ann S.M. Banks chair, having joined the orchestra two years earlier. He has been heard as a soloist with the Boston Symphony Orchestra on numerous occasions, including performances of Mozart's Clarinet Concerto, with which he made his BSO debut as concerto soloist in 1995, Copland's Clarinet Concerto, Bruch's Double Concerto for Clarinet and Viola, and, most recently, Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra. As a member of the Boston Symphony Chamber Players,

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he can be heard on their latest CD, "Plain Song, Fantastic Dances," in music of Gandolfi, Foss, and Golijov, as well as on their compact disc "Mozart Chamber Music for Winds and Strings" in Mozart's Quintet for Clarinet and Strings, K.581, and on a Grammy-nominated Arabesque recording of Hindemith's Quartet for Clarinet, Violin, Cello, and Piano. Recent performances outside of the Boston Symphony Orchestra include orchestral performances and recordings with the Saito Kinen Orchestra in Matsumoto, Japan, and the Mito Chamber Orchestra in Mito, Japan, both under the direction of Seiji Ozawa. Mr. Hudgins performed in the December 2010 Susan G. Komen "Concert for the Cure" breast cancer benefit concert under the direction of Sir Simon Rattle. Appearances at the Rockport Chamber Music Festival include performances of Wagner and Copland in the inaugural concert at the Shalin Liu Performance Center in June 2010. He is scheduled to perform the Copland Clarinet Concerto with Boston's Discovery Ensemble at Sanders Theatre in November 2011. Before joining the Boston Symphony Orchestra, Mr. Hudgins served as principal clarinetist and soloist with the Orquesta Sinfonica Municipal in Caracas, Venezuela, and the Charleston Symphony Orchestra in South Carolina. He was heard for six seasons as a member of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival of Two Worlds in Spoleto, Italy. He also participated as a Fellow of the Tanglewood Music Center, where he won the C.D. Jackson Award for outstanding performance. Mr. Hudgins received his bachelor's degree from the Boston University School for the Arts, studying primarily with former BSO principal clarinetist Harold Wright. His teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra.



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Next Program...

Thursday, April 14, 10:30am (Open Rehearsal)
Thursday, April 14, 8pm
Friday, April 15, 1:30pm
Saturday, April 16, 8pm

STÉPHANE DENÈVE conducting

BEETHOVEN — PIANO CONCERTO NO. 5 IN E-FLAT, OPUS 73, "EMPEROR"
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

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ROUSSEL — SYMPHONY NO. 3 IN G MINOR, OPUS 42
Allegro vivo
Adagio
Vivace
Allegro con spirito

RAVEL — "LA VALSE," CHOREOGRAPHIC POEM

PRE-CONCERT TALKS BY JAN SWAFFORD OF THE BOSTON CONSERVATORY

French conductor Stéphane Denève, music director of the Royal Scottish National Orchestra and chief conductor designate of the Stuttgart Radio Symphony Orchestra, makes his Boston Symphony debut next week substituting for Sir Colin Davis. As originally planned, acclaimed American pianist Jonathan Biss is soloist in Beethoven's epic Piano Concerto No. 5, *Emperor*, the last and most powerful of Beethoven's concertos. Replacing two originally scheduled works by Sibelius are two works from the French repertoire—Albert Roussel's Symphony No. 3 and Maurice Ravel's *La Valse*. Commissioned for the BSO's 50th anniversary, Roussel's multi-faceted and colorful Symphony No. 3 was premiered by Serge Koussevitzky and the orchestra in October 1930. Completed in 1920, Ravel's brilliantly atmospheric masterpiece *La Valse*, which closes the program, was the composer's unsettling musical farewell to the golden era of Vienna.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday, April 14, 10:30am (Open Rehearsal)
Thursday 'C' April 14, 8-9:50
Friday 'B' April 15, 1:30-3:20
Saturday 'A' April 16, 8-9:50

STÉPHANE DENÈVE, conductor
JONATHAN BISS, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
ROUSSEL	Symphony No. 3
RAVEL	*La Valse*

Thursday 'A' April 21, 8-10:15
Friday 'A' April 22, 1:30-3:45
Saturday 'B' April 23, 8-10:15

MASAAKI SUZUKI, conductor
CHRISTOPH PRÉGARDIEN, tenor (Evangelist and arias)
HANNO MÜLLER-BRACHMANN, bass-baritone (Jesus and arias)
HANA BLAŽÍKOVÁ, soprano
INGEBORG DANZ, mezzo-soprano
DAVID KRAVITZ, baritone (Peter; Pilate)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

J.S. BACH *St. John* Passion (1749 version)

Thursday 'B' April 28, 8-9:40
Friday 'B' April 29, 1:30-3:20
Saturday 'A' April 30, 8-9:40

RAFAEL FRÜHBECK DE BURGOS, conductor
SIMON TRPČESKI, piano

REGER	Variations and Fugue on a Theme by Mozart
LISZT	Piano Concerto No. 2
RAVEL	*Boléro*

Sunday, May 1, 3pm
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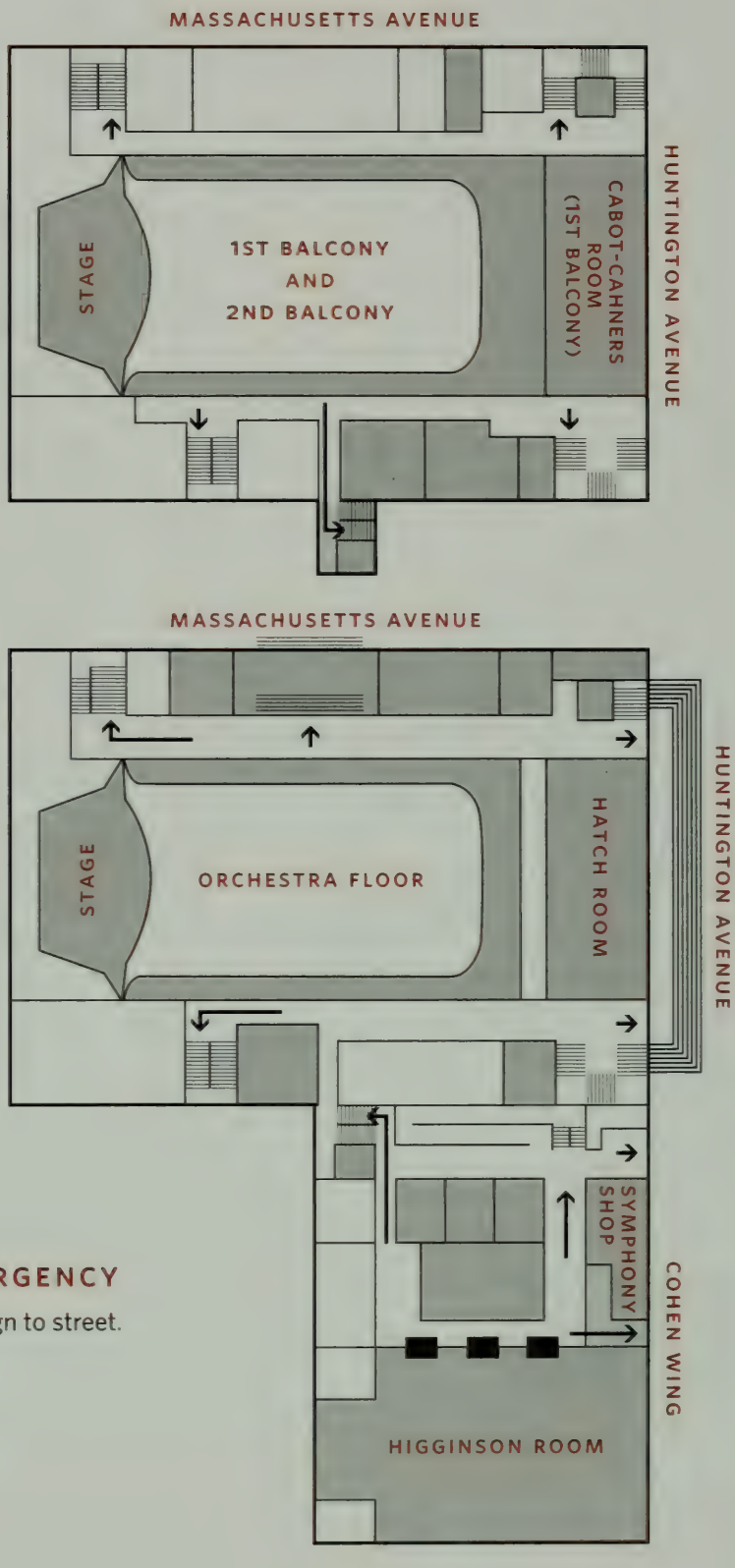
DUTILLEUX	*Les Citations*, for oboe, percussion, harpsichord, and double bass
TOMASI	*Cinq Danses profanes et sacrées*, for wind quintet
RAVEL	Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet
DEBUSSY	Sonata for flute, viola, and harp
FRANÇAIX	Dectet, for winds and strings

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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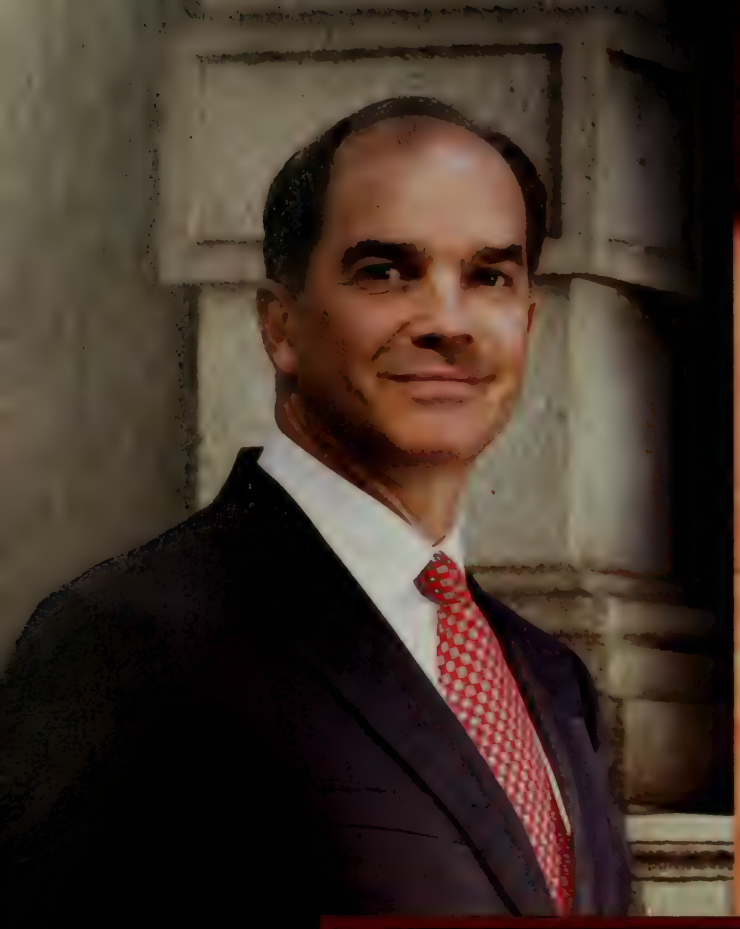
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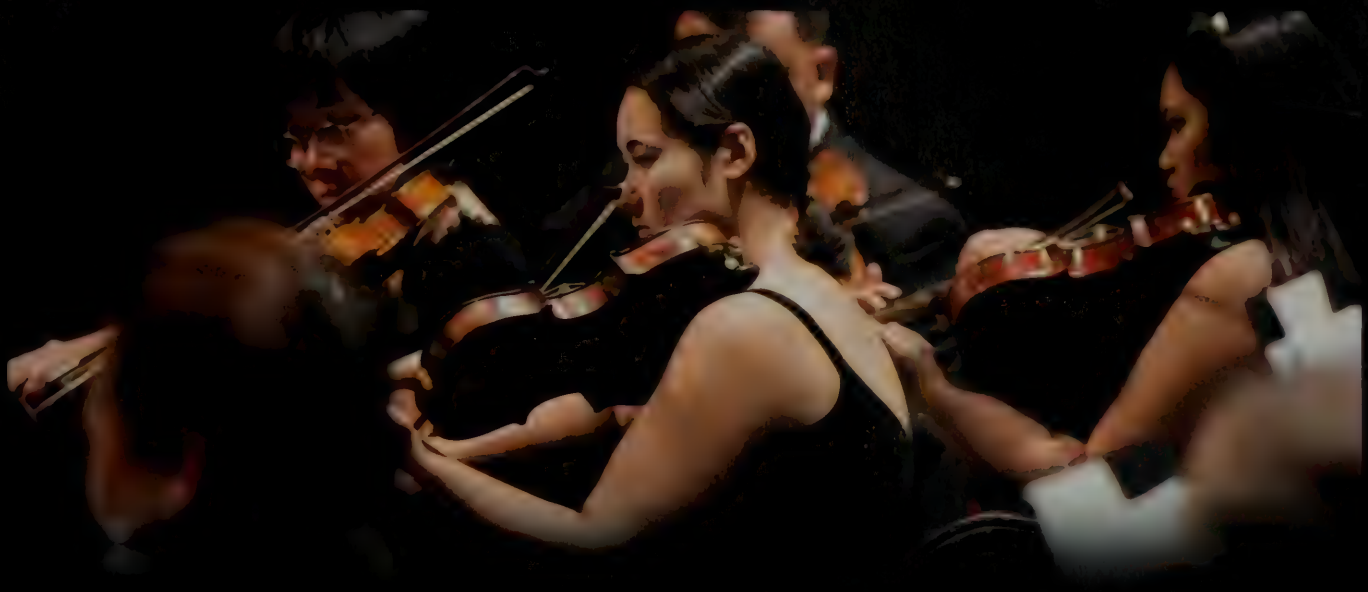
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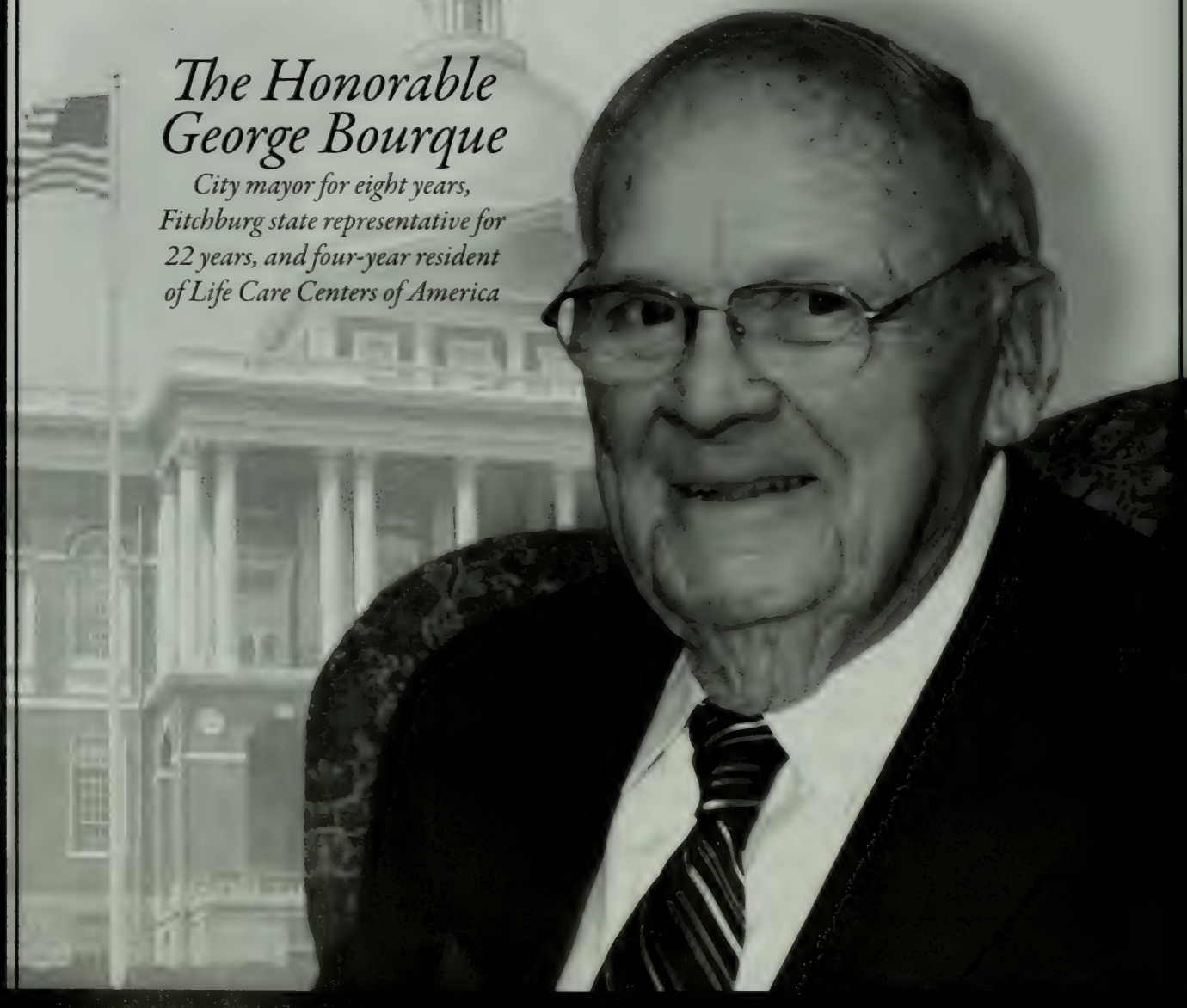
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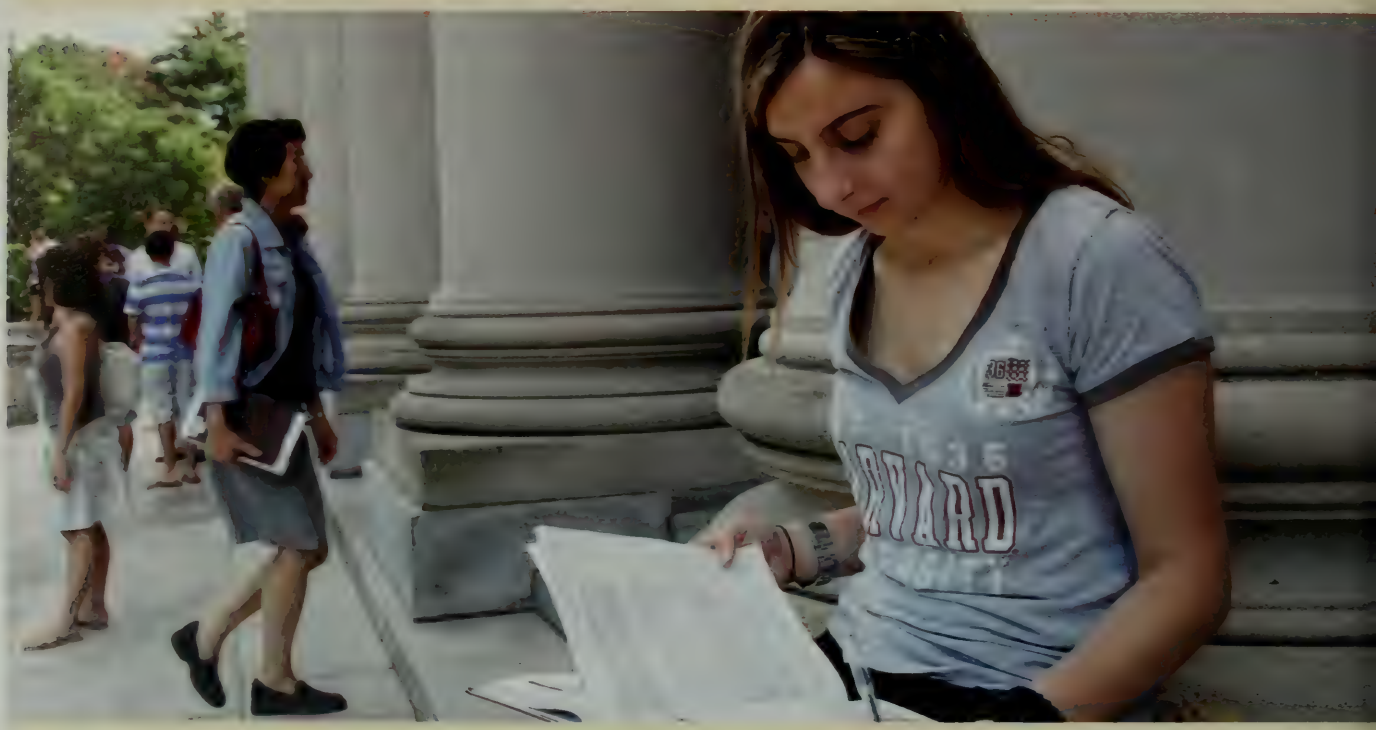
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BSO News

BSO Food Drive to Benefit the Greater Boston Food Bank April 14–May 7 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts of April 14 through May 7 to benefit the Greater Boston Food Bank. A complementary online Virtual Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit bso.org/fooddrive). The BSO's first food drive took place in 2009 as part of "Orchestras Feeding America," a nationwide project of the League of American Orchestras, through which 250 orchestras participated nationally to collect over 300,000 pounds of food. Since then the food drive has become an annual event at Symphony Hall.

Food drive receptacles will be available at both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before evening concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken or other meats, canned vegetables and fruit, and canned juices, soups, and pastas. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formulas, and glass containers.

Boston Symphony Chamber Players Sunday, May 1, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the fourth and final Sunday-afternoon program of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, May 1, at 3 p.m. The all-French program includes Dutilleux's *Les Citations*, for oboe, percussion, harpsichord, and double bass; Tomasi's *Cinq Danses profanes et sacrées*, for wind quintet; Ravel's Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet; Debussy's Sonata for flute, viola, and harp; and Françaix's Dectet, for winds and strings. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"Shakespeare in Music" at bso.org

To complement the Boston Symphony Orchestra's performances this spring of music inspired by Shakespeare—*Tempest*-themed concerts led by Thomas Adès in March, and Berlioz's *Roméo et Juliette* to close the BSO season in May—the Classical Companion via the BSO Media Center at bso.org includes several new features. Visitors can listen to clips from various *Tempest*- and *Romeo and Juliet*-inspired works by Tchaikovsky, Berlioz, and Prokofiev, and



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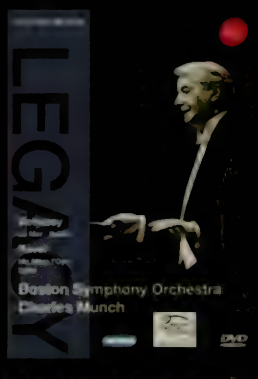
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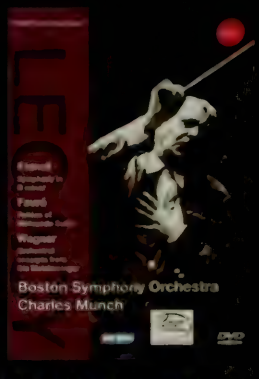
Three new releases in ICA Classics' Legacy series mark the first appearance on DVD of these historic performances from some of the earliest televised concerts featuring the Boston Symphony Orchestra and its then music director Charles Munch.



Charles Munch:
All-Beethoven



Charles Munch:
Debussy & Ravel



Charles Munch:
Wagner, Fauré & Franck

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hear analyses of works by Adès, Sibelius, Tchaikovsky, and Berlioz. A short video segment by BSO Assistant Director of Program Publications Robert Kirzinger gives a brief overview of Shakespeare in music from the playwright's time to the present. There are also several videos of scenes from *The Tempest* and *Romeo and Juliet*, performed by artists from Shakespeare & Company, presented both with and without music, as well as a behind-the-scenes introduction to Shakespeare by the group's performers and directors. To view these materials, just go to www.bso.org/classicalcompanion.

The Boston Symphony Orchestra Teen Council

The Boston Symphony Orchestra Teen Council is a year-long mentor and education program for high school students. The diverse youth that make up Teen Council receive arts access and training while developing useful life skill sets. Through various projects, members reach out to their peers, families, and communities, and help others develop a lifelong appreciation for the arts. Students complete at least thirty hours of community service throughout the year that can be applied to school requirements. The BSO Teen Council is open to high school students in the greater Boston area. Interested students can apply for the 2011-12 academic year during the summer and early fall of 2011.

Teen Council members take an active leadership role in the BSO's education programs and community initiatives. This year the Council has volunteered at a BSO Community Chamber Concert, planned activities for the BSO Young Musicians Club, presented a concert at Rosie's Place, and collaborated with the Museum of Fine Arts Teen Arts Council to present a Martin Luther King Jr. Day activity at the museum. In February the Council presented pre-concert activities for kids before the BSO Family Concerts and served as counselors in the "Winter Vacation at the BSO" program. In May the students will participate in the "Walk for Music" to raise money and awareness for their school music programs.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Re-

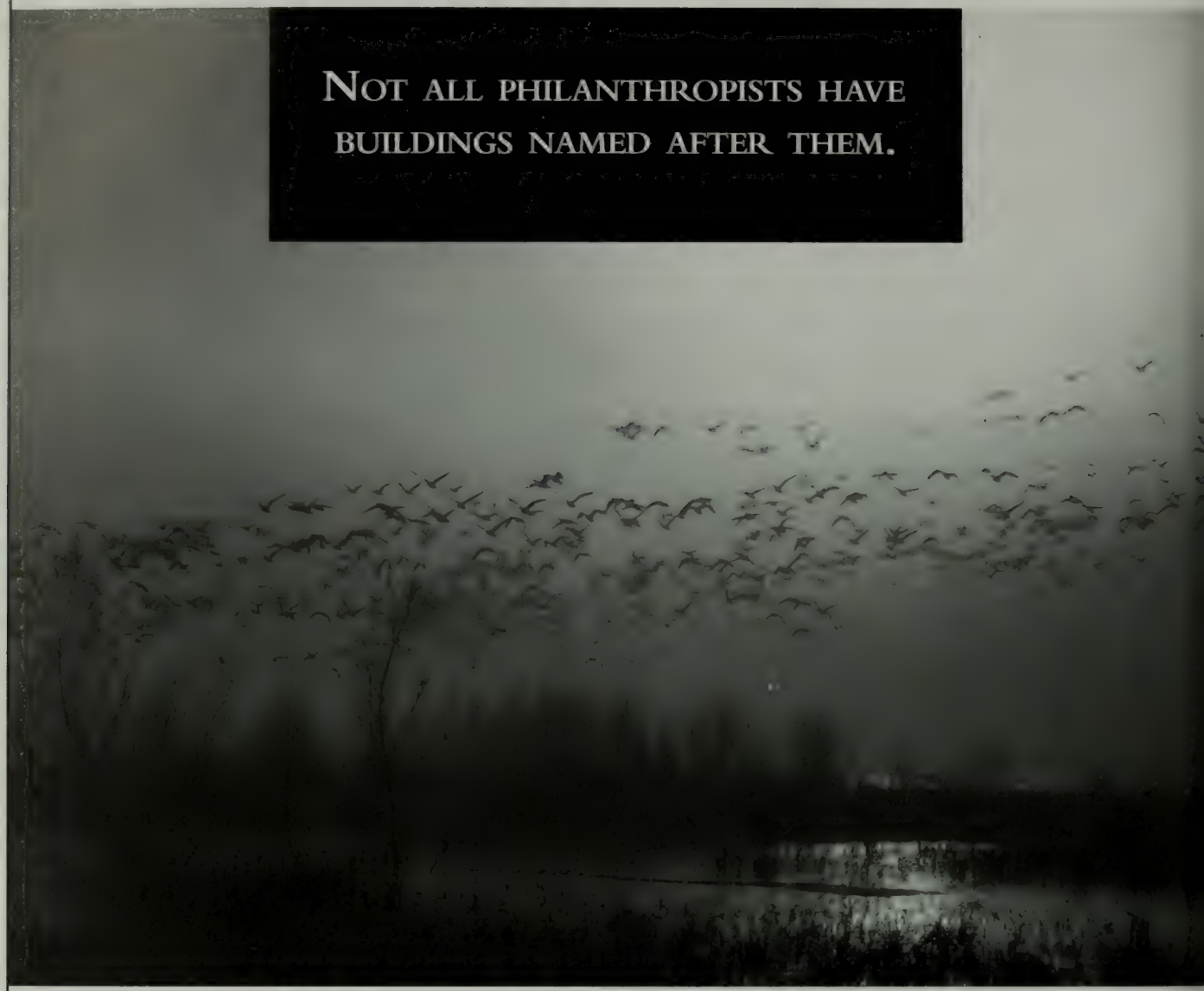
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hearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford of The Boston Conservatory discusses Beethoven, Roussel, and Ravel. In the final weeks of the season, BSO Assistant Director of Program Publications Robert Kirzinger discusses Bach's *St. John* Passion (April 21-23), Elizabeth Seitz discusses Reger, Liszt, and Ravel (April 28-30), and BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (May 4-7).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Friends of the BSO Working Rehearsal, Wednesday, April 20, 2011

Friends of the BSO will gather for exclusive access to a BSO working rehearsal on Wednesday, April 20, offering the opportunity of an insider's view as esteemed Japanese conductor Masaaki Suzuki leads the orchestra in a rehearsal of J.S. Bach's *St. John* Passion, which returns to the BSO's schedule for the first time in three decades. This behind-the-scenes experience is just one of the many benefits of becoming a Friend of the BSO. To learn more about these benefits and to get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

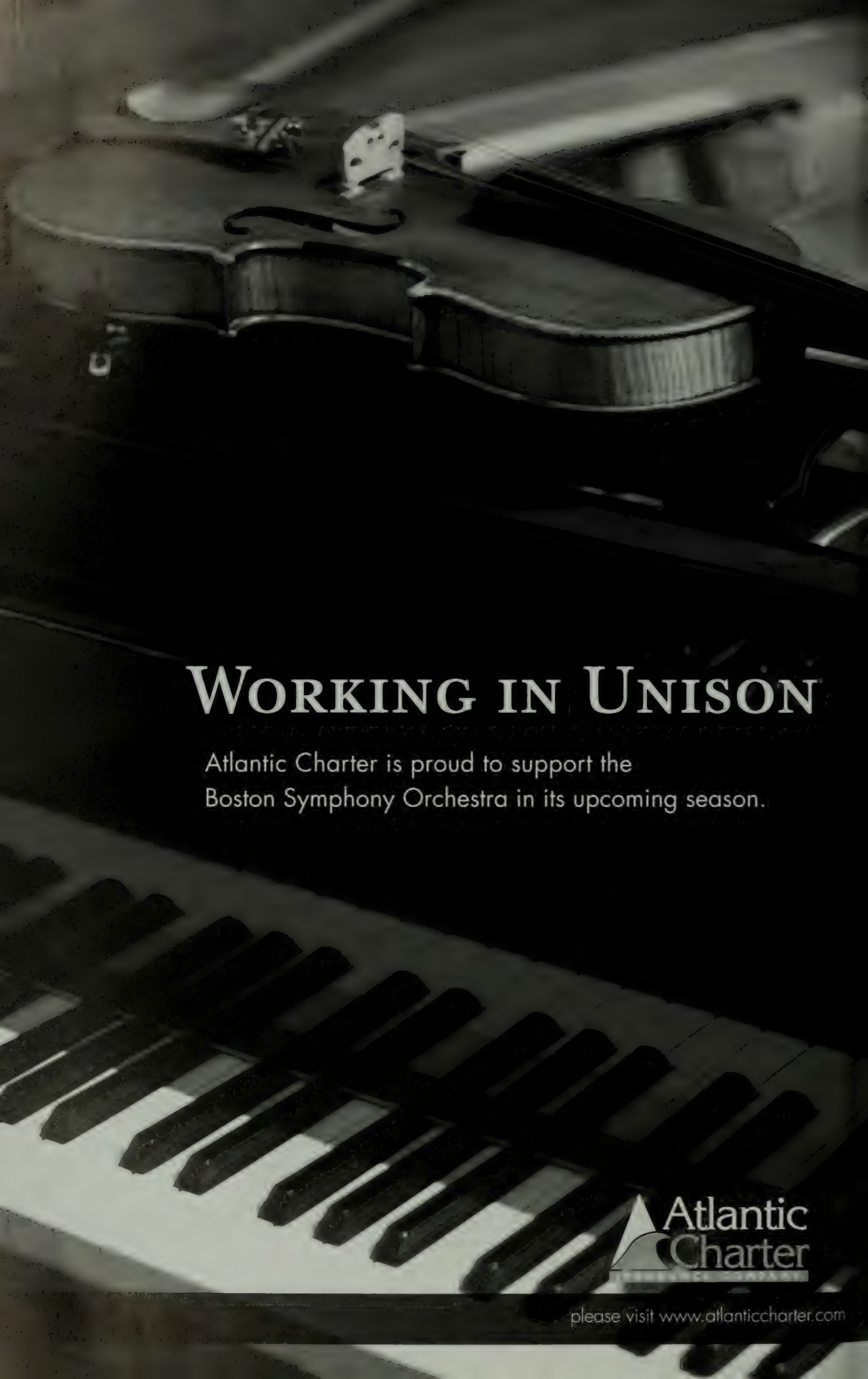
The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston


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and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.

Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Brahms's Piano Trio in B, Opus 8, Scott Wheeler's



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Tango for Three (2009), Piazzolla's *Le Grand Tango* for cello and piano, and Schumann's Piano Quintet in E-flat, Opus 44, on Friday, April 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinists Sharan Leventhal and Bayla Keyes, BSO violist Edward Gazouleas, and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform on Sunday, April 17, at 3 p.m. as part of the "3rd Sundays @ 3 Chamber Music Lecture Series" at Waltham Government Center, 119 School Street. The program of string trios includes Mozart's transcription of a Bach Prelude and Fugue, K.404a, No. 4 in D minor; Krenek's *Parvula Corona Musicalis in Honorem Johannis Sebastiani Bach*, Opus 122, and Beethoven's Serenade in D, Opus 8. This free event is open to the public and presented as part of the Waltham Philharmonic Orchestra's lecture series with host Douglas McRay Daniels. For further information contact admin@wphil.org.

Ronald Knudsen leads the New Philharmonia Orchestra in the third and last of their 2010-11 "Classics" concerts on Saturday, April 30, at 8 p.m. and Sunday, May 1, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "Lucky Seven," features Mahler's Symphony No. 7. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

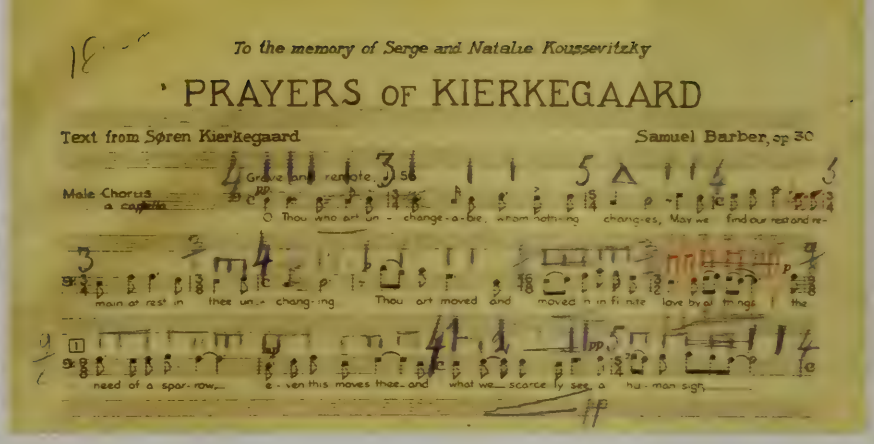


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

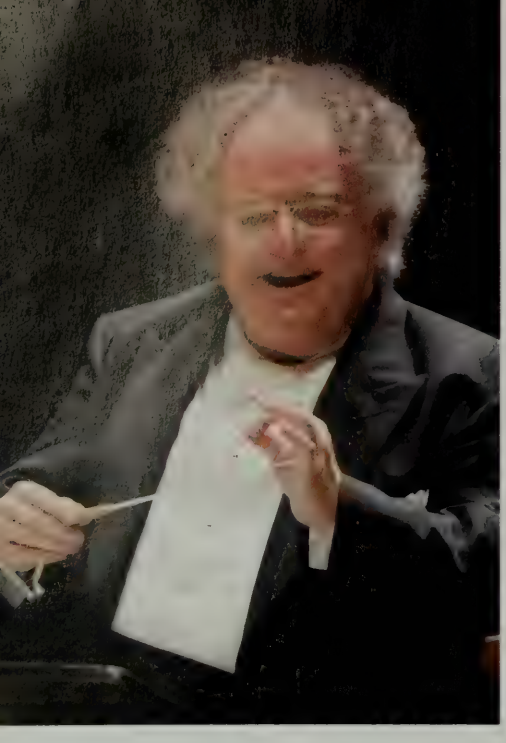
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.



Boston Symphony Orchestra

2010–2011

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Mickey Katz *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

BASSES
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Marcelo Lehninger
Anna E. Finnerty chair, fully funded in perpetuity

Sean Newhouse

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Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

§ *on sabbatical leave*

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Saturday, April 16, 8pm | **SUPPORTED BY COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION**

STÉPHANE DENÈVE conducting

Sir Colin Davis is regretfully unable to conduct his two weeks of Boston Symphony Orchestra concerts this month for health-related reasons. We are grateful that Stéphane Denève was available to conduct this week's concerts at short notice. In addition, please note the following changed program:

BEETHOVEN — PIANO CONCERTO NO. 5 IN E-FLAT, OPUS 73, "EMPEROR"

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

JONATHAN BISS

{ INTERMISSION }

ROUSSEL — SYMPHONY NO. 3 IN G MINOR, OPUS 42

Allegro vivo
Adagio
Vivace
Allegro con spirito

RAVEL — "LA VALSE," CHOREOGRAPHIC POEM

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Ludwig van Beethoven

Piano Concerto No. 5 in E-flat, Opus 73, "Emperor"

LUDWIG VAN BEETHOVEN was baptized in Bonn (then an independent electorate) probably on December 16, 1770 (he was baptized on the 17th), and died in Vienna on March 26, 1827. He composed the "Emperor" Concerto in 1809, but it was not performed in Vienna until February 12, 1812, when the soloist was Beethoven's student Carl Czerny. The first known performance was given in Leipzig on November 28, 1811, by pianist Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The score, like many of his others (including the Fourth Piano Concerto), was dedicated by Beethoven to his patron, student, and friend, Archduke Rudolph.

IN ADDITION TO THE SOLO PIANIST, the score of the "Emperor" Concerto calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven has always had a reputation as a revolutionary: "The Man Who Freed Music" and so on. In his lifetime, the era of the French Revolution and its aftermath, that radical frisson earned him his most fervent supporters—mainly among socially and artistically progressive Romantics—and also his bitterest enemies. There is no question that he brought a bold and singular new voice to Western music, and there is no better example than the *Emperor* Concerto. Yet a close look at the progress of his work in each of his genres, including the concertos, shows an artist better described as an *evolutionary*.

Beethoven had models for most of his efforts and considered it his business to master the norms of his craft, to understand the individual nature of each genre, and on that foundation to make his own statement. Until he was ready to make that statement, he waited. Besides his inherent Germanic respect for tradition, part of the background of his approach was practical. In taking up every genre, he studied what he considered the best of its kind. When it came to string quartets, that meant Haydn above all. For piano writing, he looked to predecessors including Clementi. When he took up concertos, the main model was inevitably Mozart.

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CONCERTO FOR PIANOFORTE. . . . BEETHOVEN.
In E flat. No. 5, op. 73.

Allegro.—Adagio un poco mosso. Rondo. (Allegro.)—

NOTTURNO-SERENADE IN D
FOR FOUR SMALL ORCHESTRAS. (First time.) MOZART.

Andante.—Allegretto grazioso.—Minuetto.—

PIANO SOLO.

a. FANTASY in C minor. (Dedicated to his wife.) . MOZART.

b. BALLAD. RHEINBERGER.

c. VENEZIA E NAPOLI. (Gondoliera and Tarantella). LISZT.

SYMPHONY in D. (Koechel No. 504.) . . . MOZART.

Adagio; Allegro.—Andante.—Finale. (Presto.)—

SOLOIST:

PROFESSOR CARL BAERMANN.

MR. BAERMANN will use a CHICKERING PIANO.

Program page from the first Boston Symphony performance of Beethoven's "Emperor" Concerto on January 28, 1882, during the orchestra's inaugural season, with soloist Carl Baermann under the direction of Georg Henschel (BSO Archives)

At the same time, he knew that his models were also going to be his competition. His string quartets would be up against Haydn's, his concertos up against Mozart's. So when his works were going to be measured against the finest of their type, he was cautious. His first string quartets are masterful but not notably bold; he was not yet ready to compete with Haydn. His solo piano music was bolder earlier, because he knew Clementi was no rival, and he considered the keyboard music of Haydn and Mozart to be more redolent of harpsichord than piano.

None of this is to say that Beethoven was afraid of anybody. But as a practical and professional matter, until he saw his path clearly he was not going to issue ambitious work to challenge the competition past or present. His first two piano concertos are a case in point. They are very much late-18th-century, though with novel touches that at the time raised eyebrows. His Third Concerto, later recognized as the transition to the mature Beethovenian voice of the last two piano concertos, is the most audibly indebted to Mozart.

Meanwhile, Beethoven generally respected the performing traditions of a given genre. Piano sonatas were expected to be played in private venues, so he never performed a sonata on the public stage. When he took up concertos, he created them as the time understood them: pieces to show off himself or the virtuosos they were written for. This is the milieu in which his first three piano concertos were created; all of them are vehicles for his virtuoso career, more *au courant* than "revolutionary." With the Fourth Concerto of 1806, he was ready to make his statement: from the radical step of starting with the soloist



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Archduke Rudolph of Austria, dedicatee of the "Emperor" Concerto and other works by Beethoven (oil painting by Johann Baptist Lampi, c.1825)

(though Mozart had done that too) to the brooding, inward quality of the solo opening, the Fourth Concerto was the kind of epochal new take on tradition that his Third Symphony (*Eroica*) and *Razumovsky* string quartets had been.

As usual for a composer/performer, Beethoven himself premiered the Fourth Concerto in 1807. By that point, however, his days as a virtuoso were ending. His hearing had been declining for years, and he had made the transition from composer/pianist to composer, period. After this he never performed a major work in public again. So he did not premiere the Piano Concerto No. 5, Opus 73, later dubbed *Emperor*, written in 1808-09, and first performed in November 1811.

The concerto is dedicated to his most generous and distinguished patron, Archduke Rudolph of Austria, who was a Beethoven pupil in piano and composition. The majestic quality that earned the concerto its name is sometimes credited to the influence of its dedicatee and his exalted position—he was brother of the Emperor. More relevantly, Rudolph got the dedication of what was dubbed the *Archduke* Trio, which is elegant and aristocratic in tone. But in fact Beethoven dedicated many pieces to Rudolph, including the Fourth Piano Concerto, and their characters range widely. Some have found a connection of the Fifth's tone to its being written in the middle of a war frenzy—Napoleon's latest advance and his occupation of Vienna. But the exalted tone of the piece would hardly connect to Beethoven's feelings toward the war and the occupation, of which he wrote, "What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form."

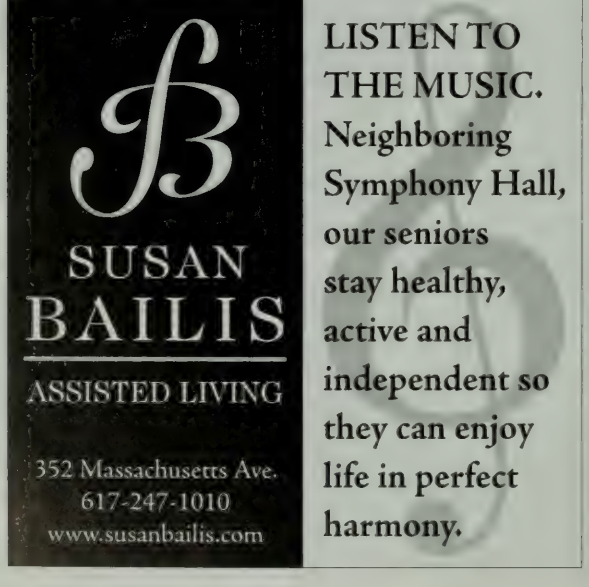
A more likely reason for the tone of the Fifth Concerto is simply that Beethoven had written nothing like it, and he wanted maximum variety from his output in a given genre; for example, the Sixth Symphony, the *Pastoral*, is virtually the anti-Fifth. Like most Beethoven works, the *Emperor* Concerto lays out its essential character and ideas in the

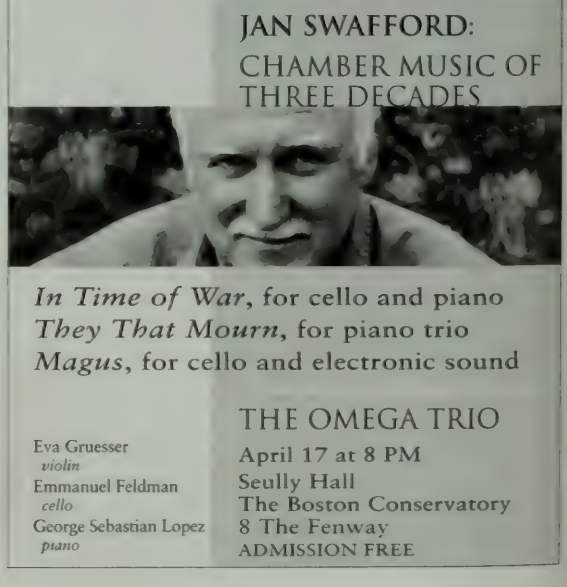
first seconds. It is in E-flat major, often a heroic key for him, and so it is here. We hear a *fortissimo* chord from the orchestra, which summons bravura torrents of notes from the piano. The radical step here is less the idea of beginning with the soloist than the cadenza-like quality, which will mark much of the solo part (and which is why the usual concluding cadenza is omitted). A second towering chord from the orchestra is answered by more heroic peals from the piano, this time sinking to some quiet *espressivo* phrases that foreshadow the second movement.

Only then does the orchestra set out on the leading theme, in a grand and sweeping military style. By now it's clear that this piece is heroic in tone, and *the* hero is the soloist. The opening theme will dominate the movement. The appearance of a softly lilting second theme in the exotic key of E-flat minor presages a work marked by unusual key shifts, their effect ranging from startling to mysterious. At the end of the orchestral exposition the soloist sneaks back in on a rising chromatic dash that leads to a two-fisted proclamation of his own version of the orchestra's theme. It dissolves into flashing garlands of notes, continuing the kind of endless cadenza of the solo part in what adds up to an enormous movement.

After an opening that is more consistently militant in style than in any other Beethoven concerto, the second movement unfolds in a serenely spiritual atmosphere, beginning with an eloquent theme in muted strings that Beethoven's pupil Carl Czerny said was based on pilgrims' hymns. It echoes the quiet *espressivo* phrases of the first movement's opening. In turn, the gentle and spiritual quality of the second movement is punctuated with moments of the soloist's first-movement bravura.

Picking up directly from the end of the slow movement, the rondo finale begins with a lusty, offbeat theme in the piano. Call its tone playfully heroic. As in the first movement, the opening theme dominates. Toward the end, thrumming timpani accompany what seems to be the approach of the final cadenza. But once again there is no cadenza





because the soloist has been showing off in a quasi-improvisatory fashion all along. Beethoven's last completed concerto ends with an ebullient burst of offbeat exclamations that land on the beat only at the last moment. A critic of the time noted that at the premiere the finale left the audience "in transports of delight," and so it has done with audiences ever since.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST AMERICAN PERFORMANCE *of Beethoven's "Emperor" Concerto was given at the Boston Music Hall on March 4, 1854, with pianist Robert Heller and the orchestra of the Germania Music Society under the direction of Carl Bergmann.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE *of Beethoven's "Emperor" Concerto featured Carl Baermann under the direction of Georg Henschel on January 28, 1882, during the BSO's first season. BSO performances since then have featured Baermann, Carl Faelten, Adele aus der Ohe, Helen Hopekirk, Ignace Paderweski, Samuel S. Sanford, Frederic Lamond, and Ferruccio Busoni (all with Wilhelm Gericke conducting); Fanny Bloomfield-Zeisler, Franz Rummel, and Eugen D'Albert (Arthur Nikisch conducting); Baermann (Emil Paur); Paderewski, Harold Bauer, Teresa Carreño, and Leonard Borwick (Karl Muck); Paderewski, H. Gebhard, Ernest Hutcheson, Busoni, Elizabeth Howland, and Wilhelm Backhaus (Max Fiedler); Carreño (Otto Urack); Bauer (Henri Rabaud); Josef Hofmann, Bauer, and Claudio Arrau (Pierre Monteux); Alfred Cortot, Walter Gieseking, Hofmann, Egon Petri, Alexander Borovsky, Jacob Lateiner, and Nadia Reisenberg (Serge Koussevitzky); Rudolf Ganz, Leonard Shure, Jesús María Sanromá, and Reisenberg (Richard Burgin); Rudolf Serkin (G. Wallace Woodworth); Clifford Curzon, Lélia Gousseau, Robert Casadesus, Serkin, Arrau, and Eugene Istomin (Charles Munch); Arthur Rubinstein, Van Cliburn, and Grant Johannesen (Erich Leinsdorf); Vladimir Ashkenazy (Charles Wilson); Serkin (Max Rudolf); Rudolf Firkušný and Jerome Lowenthal (William Steinberg); Philippe Entremont (Eugene Ormandy); Christoph Eschenbach (Seiji Ozawa, Colin Davis, and Ferdinand Leitner); André-Michel Schub (Ozawa and Joseph Silverstein); Serkin, Alexis Weissenberg, Murray Perahia, Russell Sherman, Krystian Zimerman, Alfred Brendel, Dubravka Tomsic, and Árcadi Volodos (Ozawa); Emanuel Ax (Christoph Eschenbach and Bernard Haitink); André Watts (Kurt Masur and Thomas Dausgaard); Radu Lupu (Sir Simon Rattle); Horacio Gutiérrez (Richard Westerfield); Garrick Ohlsson (Roberto Abbado); Cliburn and Stephen Kovacevich (Rafael Frühbeck de Burgos); Jonathan Biss (James Conlon); Lars Vogt (Donald Runnicles); Marc-André Hamelin (the most recent Tanglewood performance, on July 22, 2007, with Jens Georg Bachmann conducting), and Leon Fleisher and Anton Kuerti (the most recent subscription performances, in March 2008 with Julian Kuerti conducting, and his father Anton Kuerti substituting for Fleisher in the last performance of the series).*

Until Amelia Earhart became the first woman to fly solo across the Atlantic, she would not rest.



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Nor would her technical advisors. (Newfoundland, 1932.)



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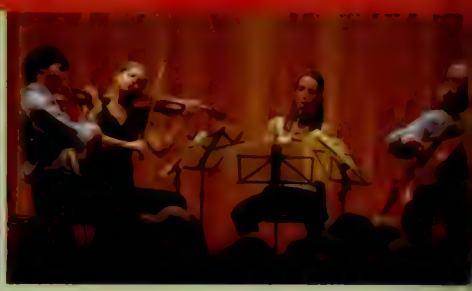
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Albert Roussel

Symphony No. 3 in G minor, Opus 42

ALBERT ROUSSEL was born in Tourcoing, near Lille, France, on April 5, 1869, and died in Royan, France (on the coast of the Bay of Biscay), on August 23, 1937. Roussel composed his Third Symphony between September 1929 and March 1930, on a commission from Serge Koussevitzky for the fiftieth anniversary of the Boston Symphony Orchestra, which gave the world premiere performances on October 24 and 25, 1930, with Koussevitzky conducting, and then also leading the BSO in the first New York performance on November 20 that same year. The first European performance took place on November 28, 1931, in Paris, with Albert Wolff conducting the Lamoureux Orchestra.

THE SCORE OF ROUSSEL'S SYMPHONY NO. 3 call for an orchestra of three flutes (second and third doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, tambourine, side drum, tam-tam, celesta, two harps, and strings.

The celebration of the fiftieth anniversary of the Boston Symphony Orchestra in the 1930-31 season was perhaps the greatest and most productive orchestral festivity of the twentieth century. Proud of his world-class orchestra and more closely connected to composers in Europe and America than any other conductor of his time, Serge Koussevitzky, the BSO's music director, persuaded many living composers to contribute new works for performance under his baton. At least two of these—Stravinsky's *Symphony of Psalms* and Roussel's Third Symphony—are masterpieces that remain firmly in the repertoire seventy-five years later; Prokofiev's Fourth Symphony and Hindemith's *Konzertmusik* for strings and brass fall not far behind, and there were new pieces by Copland, Gershwin, Honegger, Respighi, and the local celebrity Edward Burlingame Hill as well.

Roussel's new symphony was enthusiastically received by Bostonians at its first performance in October 1930. The composer wrote the following day: "The symphony was given yesterday afternoon in a superb performance, and it received an extremely warm reception from both orchestra and audience. As far as I can judge from this performance, it's

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the best thing I have ever done, and I believe that that's everyone else's impression too. This morning's press is very enthusiastic. Koussevitzky could not have been kinder, and he led the Symphony with extraordinary care and enthusiasm."

He had good reason to be grateful to Koussevitzky, who had introduced his Second Symphony to Boston in October 1924, his first season with the orchestra, and had previously commissioned another major work, Roussel's Suite in F (a symphony in all but name) in 1926. In the fall of 1929 he conducted *Evocations*, a large-scale work from 1912 inspired by Roussel's travels in India. Listeners to the Third Symphony who recalled *Evocations* from the previous season might have been puzzled by the difference in style between the two works, since Roussel's long journey to the muscular, powerful energy of the Third Symphony had been circuitous and wide-ranging.

Roussel served in the French navy until the age of twenty-five, when he resigned his commission and returned to Paris to study music. He came under the influence of Vincent d'Indy, who stressed formal control and rigorous technique. He next moved in the direction of Debussy (to d'Indy's alarm) with a series of works that can certainly be described as Impressionist, as the very title *Evocations* implies. Both during naval service and later, in 1909, he traveled widely in the east, and his opera *Padmâvatî*, completed in 1919, was based on a Hindu legend with many suggestions of Indian music and dance in the score. It was in fact entitled "opera-ballet," and his interest in ballet always brought out a strong consciousness of rhythmic propulsion in music, as it did (with rather different effects) in Stravinsky. *The Spider's Feast* and *Bacchus and Ariadne* are two superb ballet scores that make excellent concert music too.

War service in the ambulance corps led Roussel to a compulsive rethinking of artistic values, as experienced by all composers and writers of his generation, and he moved into the 1920s with a wiry, spare style that discarded the vaporous effusions of Impressionism. He now adopted a dissonant language that owed nothing to systematic atonal theory but retained its diatonic base. He was barely touched by the language of European folk song, so that his music sounds closer to Hindemith and Prokofiev than to Bartók. It is neoclassical in its paucity of romantic expression, with hints of the machine-like music widely cultivated in the 1920s, yet it never adopted the austere detachment of Stravinsky.

The Third Symphony is firmly centered in G minor, and from the opening bars it stamps its character upon the listener. Pounding 3/4 rhythm, congested harmony, forceful orchestration, and angular figures in the upper voices define the main themes of the first movement, relaxing only briefly for a spacious (but still angular) theme on the flute. The movement is short but concentrated, with a powerful climax at its center marked by a descending figure that is to become the symphony's signature.



Third Programme

FRIDAY AFTERNOON, OCTOBER 24, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 25, at 8.15 o'clock

Rameau Ballet Suite (Edited by Felix Mottl)

I. Menuet from "Platée."
II. Musette from "Les Fêtes d'Hébé."
III. Tambourin from "Les Fêtes d'Hébé."

Roussel Symphony in G minor, Op. 42

I. Allegro vivo.
II. Adagio.
III. Vivace.
IV. Allegro con spirito.

(First Performance: Composed for the 50th Anniversary of the Boston Symphony Orchestra)

Debussy "La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Ravel "La Valse," Choregraphic Poem

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Program page from the BSO's world premiere performances of Roussel's Symphony No. 3 on October 24 and 25, 1930, with Serge Koussevitzky conducting (BSO Archives)

The slow movement, in E-flat major, brings much-needed calm after the relentless pounding of the first movement. Its main theme, in the violins and violas, perhaps derived from the signature theme quoted above, sustains the angular contours of the first movement but now caressed with warmth. The tempo quickens over a ticking rhythm and leads to a busy faster fugato led off by flutes and piccolo. The fugue subject collapses the main theme into a rapid series of sixteenth-notes, and a climax is quickly reached. The slow music returns and a solo violin closes the movement with an ethereal ascent into the heights.

A skipping rhythm opens the scherzo, and there soon arrives the first of two merry, robust themes (a major concession to tunefulness) which almost suggest the cheeky mannerisms of Roussel's fellow Frenchmen Chabrier and Ibert. There is no Trio section, so the movement is very short, never for a moment departing from its breezy rhythmic pulse.

Seriousness returns with the last movement, though not at once. The opening theme, in the winds, is in fact light in spirit. With the entry of the strings the first movement's angularity and weight resume with occasional bursts of jauntiness. The eventual arrival of the signature theme seems exactly right as the definitive way to close a work that leaves a strong sense of a single-minded purpose.

In 1934 Roussel wrote one more symphony, similar to the Third in many ways, but lacking the Third's striking gestures at the beginning and end. (Koussevitzky and the BSO gave the United States premiere of Roussel's Symphony No. 4 in December 1935.) A total of four symphonies is regarded as modest in Schumann and Brahms, but for a French composer it is exceedingly rare. Unlike most of his compatriots, Roussel had a profoundly symphonic way of thinking, and in the Third Symphony we can appreciate how searching and powerful that thought could be.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST PERFORMANCE (WHICH WAS ALSO THE AMERICAN PREMIERE) *of Roussel's Symphony No. 3 was given (as stated at the start of the program note) by the Boston Symphony Orchestra under the direction of Serge Koussevitzky on October 24, 1930. Since then, the work has been played in BSO concerts under the direction of Richard Burgin (April 1935 and February 1936; later in March 1951), Koussevitzky again (in October/November 1937 and October/November 1941), Charles Munch (at home and out of town, including a 1951 Tanglewood performance, on several occasions between 1947 and 1964), Seiji Ozawa (in January 1981), and Bernard Haitink (the most recent subscription performances, in January 2006, and the most recent Tanglewood performance, on July 8 that same year).*



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Maurice Ravel

"La Valse," Choreographic poem

JOSEPH MAURICE RAVEL was born on March 7, 1875, in Ciboure, near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, and died on December 28, 1937, in Paris. He composed "La Valse" in 1919 and 1920, basing it on sketches he made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). Ravel and Alfredo Casella performed a two-piano version of "La Valse" in November 1920 at a concert of Arnold Schoenberg's Society for Private Musical Performances. The orchestral version was given its premiere by Camille Chevillard and the Lamoureux Orchestra of Paris on December 12 that year.

THE SCORE OF "LA VALSE" calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, crotales, two harps, and strings.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others who had added a special Viennese lilt to the waltz. (In this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written.)

The first sketches for *Wien* apparently date from 1907, when Ravel was completing

Eleventh Programme

FRIDAY AFTERNOON, JANUARY 13, at 2.30 o'clock

SATURDAY EVENING, JANUARY 14, at 8.00 o'clock

Brahms Variations on a Theme by Haydn, Op. 56a

Schönberg . "Verklärte Nacht" ("Radiant Night"), Sextet for strings, Opus 4, arranged for String Orchestra

Bruch . Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

I. Introduction: Grave; Adagio cantabile.
II. Scherzo: Allegro.
III. Andante sostenuto.
IV. Finale: Allegro guerriero.

Ravel "La Valse" Choregraphic Poem
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SOLOIST

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There will be an intermission of ten minutes after Schönberg's "Verklärte Nacht"

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Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

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Program page from the first Boston Symphony performances of Ravel's "La Valse," on January 13 and 14, 1922, with Pierre Monteux conducting (BSO Archives)

another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled "*Vienna*." After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title "*La Valse, Poème chorégraphique*," and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) So *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out *fortissimo*.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's



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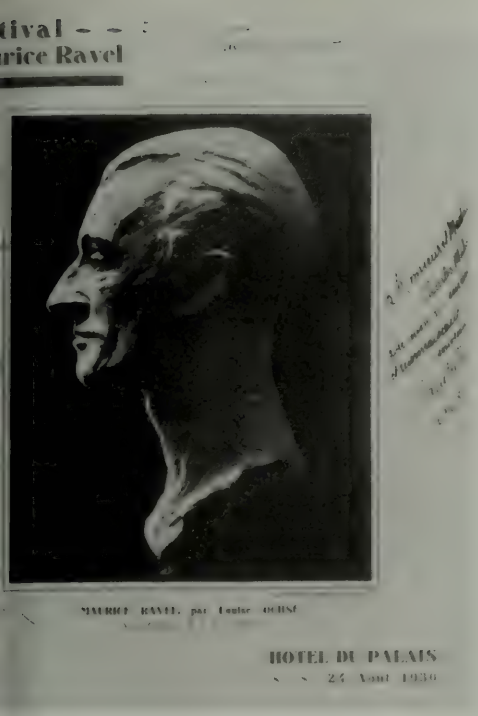
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Poster from a 1930 Ravel festival in Paris

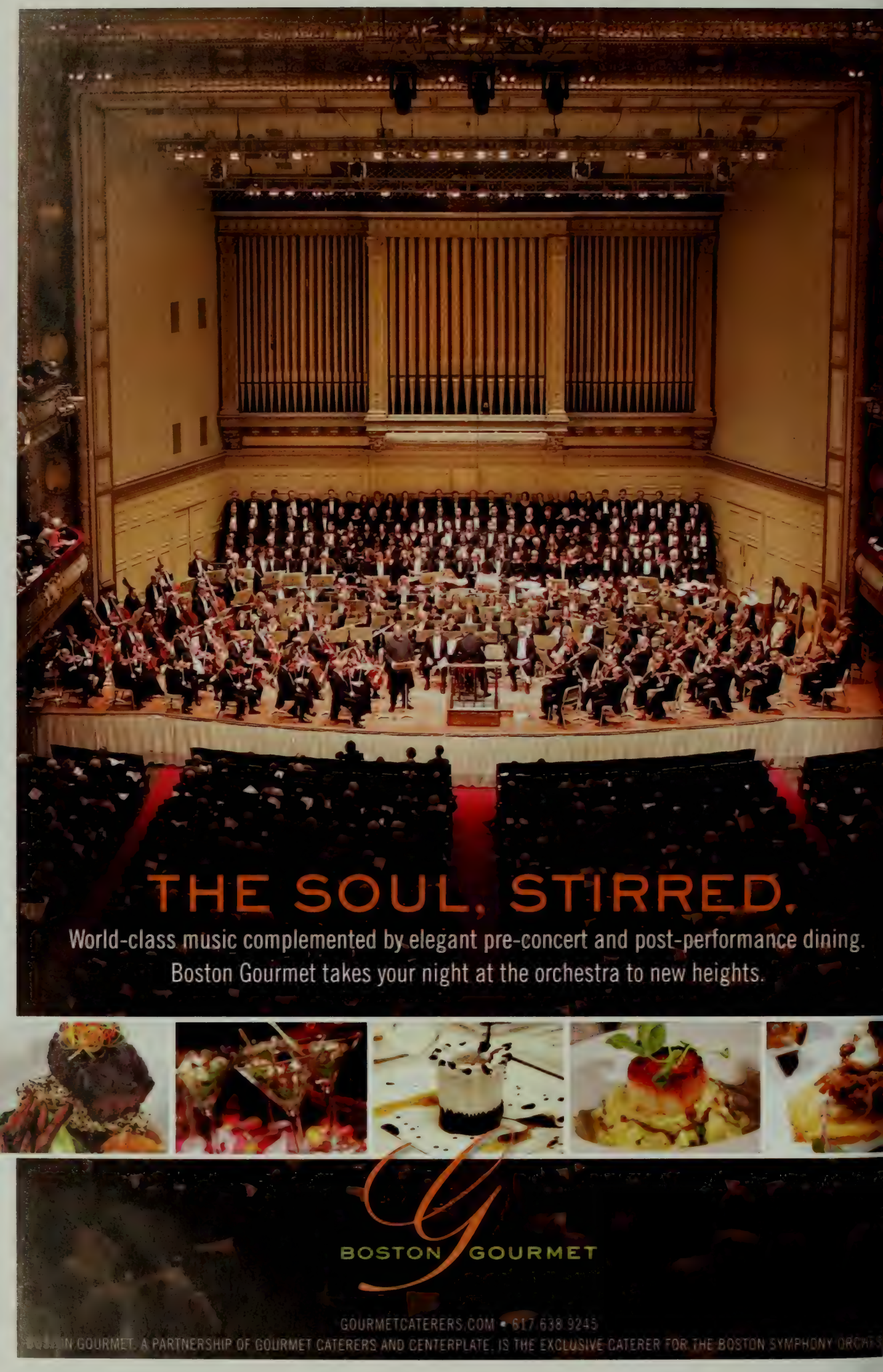
La Valse has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE AMERICAN PREMIERE OF "LA VALSE" *was given on October 28, 1921, with Alfred Hertz conducting the San Francisco Symphony Orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of "La Valse" were on January 13 and 14, 1922, with Pierre Monteux, subsequent BSO performances being led by Monteux, Serge Koussevitzky, Ravel himself (in January 1928), Richard Burgin, Paul Paray, Leonard Bernstein, Charles Munch, Ernest Ansermet, Georges Prêtre, Michael Tilson Thomas, Seiji Ozawa, Charles Dutoit, Kurt Masur, Dennis Russell Davies, Christoph von Dohnányi (the most recent subscription series, in April 2005), Ludovic Morlot, André Previn (the most recent Tanglewood performance, on August 15, 2009), and Shi-Yeon Sung (the most recent subscription performance, on October 3, 2009).*



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Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Also relevant to that particular subject is Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback).

Michael Steinberg's program notes on Beethoven's concertos (the five piano concertos, the Violin Concerto, and the Triple Concerto) are in his compilation volume *The Concerto-A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Beethoven's concertos (but minus the Piano Concerto No. 2) are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback); Roger Fiske's *Beethoven Concertos and Overtures*, in the series of BBC Music Guides (University of Washington paperback), and Robert Simpson's chapter on "Beethoven and the Concerto" in *A Guide to the Concerto*, edited by Robert Layton (Oxford paperback).

The Boston Symphony Orchestra recorded the five Beethoven piano concertos in the 1980s with Rudolf Serkin under Seiji Ozawa's direction (Telarc) and in the 1960s with Arthur Rubinstein under the direction of Erich Leinsdorf (RCA). Other noteworthy sets of the five piano concertos (listed alphabetically by soloist) include Daniel Barenboim's

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with Otto Klemperer and the Philharmonia Orchestra (EMI), Alfred Brendel's recorded live with James Levine and the Chicago Symphony Orchestra (Philips), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Stephen Kovacevich's with Colin Davis and the BBC Symphony and London Symphony Orchestra (Philips), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony), and Mitsuko Uchida's with Kurt Sanderling conducting the Bavarian Radio Symphony and the Royal Concertgebouw Orchestra of Amsterdam (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historical).



There's little available to read about Roussel in English. The article in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Nicole Labelle; the one in the 1980 edition of Grove was by Basil Deane, the author of a 1961 book about the composer. A still older English-language study (from 1947) was written by Norman Demuth.

Stéphane Denève has recorded the four Roussel symphonies, along with other works by the composer, with the Royal Scottish National Orchestra (budget-priced Naxos). Other recordings of Roussel's Symphony No. 3 include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Neeme Järvi's with the Detroit Symphony (Chandos), André Cluytens's with the French National Radio Orchestra (Testament), Marek Janowski's with the Orchestre Philharmonique de Radio-France (RCA, in a budget-priced two-disc box that also includes Seiji Ozawa's recording of Messiaen's *Turangalîla-symphonie* with





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the Toronto Symphony, and Charles Munch's 1952 recording with the BSO of Roussel's *Bacchus et Ariane* Suite No. 2), and a live performance with Charles Munch conducting the ORTF National Orchestra (Naïve).



Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides provides a good brief introduction to that subject (University of Washington paperback). Davies also wrote *The Gallic Muse*, a useful book with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the 2001 edition of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also of interest are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder), and Benjamin Ivry's *Maurice Ravel: a Life* (Welcome Rain).

There have been four commercial recordings by the Boston Symphony Orchestra of *La Valse*: from 1955 (monaural) and 1962 (stereo) under Charles Munch (both RCA), from 1974 under Seiji Ozawa (Deutsche Grammophon), and from 1995 under Bernard Haitink (Philips). An exciting 1962 Munch/BSO broadcast is in the twelve-disc box "Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available at the Symphony Shop). Other choices, of varying vintage, include Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Pierre Boulez's with the Cleveland Orchestra (Sony), André Cluytens's with the Orchestra of the Paris Conservatoire (EMI), Charles Dutoit's with the Montreal Symphony (Decca), Jean Martinon's with the Orchestre de Paris (EMI), and Paul Paray's with the Detroit Symphony Orchestra (Mercury Living Presence). Recordings of the two-piano version include two with Martha Argerich (with Alexandre Rabinovich most recently, on Warner Classics; and with Nelson Freire on Philips); Vladimir Ashkenazy and Vovka Ashkenazy (a recent release on London/Decca), and Earl Wild with Christian Steiner (a reissue on Ivory Classics).

Marc Mandel

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Guest Artists



Stéphane Denève

Stéphane Denève makes his Boston Symphony Orchestra debut with these concerts. Currently chief conductor designate of the Stuttgart Radio Symphony Orchestra (SWR), Mr. Denève assumes that position in September 2011; he is also music director of the Royal Scottish National Orchestra, a post he has held since 2005. With the Royal Scottish National Orchestra he has performed at the BBC Proms, Edinburgh International Festival, and Festival Présences, and at such celebrated European venues as the Konzerthaus in Vienna, the Amsterdam Concertgebouw, and the Théâtre des Champs-Élysées in Paris. He and the Royal Scottish National Orchestra have made a number of acclaimed recordings together, including an ongoing survey of the works of Albert Roussel for Naxos. In 2007 they won a Diapason d'Or de l'Année award for the first disc in the series. A graduate of the Paris Conservatoire, where he was awarded a unanimous first prize in 1995, Stéphane Denève began his career as Sir Georg Solti's assistant for *Bluebeard's Castle* with the Orchestre de Paris (1995) and *Don Giovanni* at Paris National Opera (1996). He also assisted Georges Prêtre for *Turandot* at Paris National Opera (1997) and Seiji Ozawa for *Dialogues des Carmélites* at the Saito Kinen Festival (1998). Mr. Denève has a particular affinity for the music of his native France and has conducted works by Grétry, Debussy, Ravel, Berlioz, Roussel, Fauré, and Poulenc; in recent years he has also premiered a number of works by the contemporary French composer Guillaume Connesson. Recent engagements have included a major European tour with the Royal Scottish National Orchestra and Hilary Hahn; debuts with the NDR Symphony Hamburg, Maggio Musicale Florence, London Symphony Orchestra, San Francisco Symphony, Barcelona Symphony, BBC Symphony, and Danish National Symphony; returns to the Philharmonia Orchestra, Cleveland

Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Royal Stockholm Philharmonic, and Rotterdam Philharmonic, and his debut at La Scala, Milan, conducting Gounod's *Faust*. Highlights of his 2010-11 season include a BBC Proms concert with the Royal Scottish National Orchestra and Paul Lewis; his debut with the Bavarian Radio Symphony; returns to the Philharmonia Orchestra, Deutsches Symphonie-Orchester Berlin, Los Angeles Philharmonic, Philadelphia Orchestra, Toronto Symphony, New World Symphony, and Hong Kong Philharmonic, and his debut at the Gran Teatre de Liceu in Barcelona with Dukas's *Ariane et Barbe-bleue*. Mr. Denève enjoys close relationships with many of the world's leading solo artists and has performed with, among others, Natalie Dessay, Nina Stemme, Jean-Yves Thibaudet, Piotr Anderszewski, Leif Ove Andsnes, Lars Vogt, Nikolai Lugansky, Emanuel Ax, Frank Peter Zimmermann, Nikolaj Znaider, Pinchas Zukerman, Leonidas Kavakos, Hilary Hahn, Vadim Repin, and Gil Shaham. In the field of opera, he has conducted productions at the Royal Opera House (*Così fan tutte*), Glyndebourne Festival (*Carmen*), Netherlands Opera (*L'Amour des trois oranges*), La Monnaie in Brussels (*La traviata; La Voix humaine*), Opéra National de Paris (*Don Quichotte; La bohème; Le nozze di Figaro*), the Teatro Comunale Bologna (*Béatrice et Bénédict*), and Cincinnati Opera (*Erwartung; Carmen; Bluebeard's Castle*).



Jonathan Biss

American pianist Jonathan Biss has won international recognition for his orchestral, recital, and chamber music performances on four continents and for his award-winning recordings. He performs a diverse repertoire ranging from Mozart and Beethoven through the Romantics to Janáček and Schoenberg, as well as works by contemporary composers, including commissions from Leon Kirchner, Lewis Spratlan, and, this season, Bernard Rands. Mr. Biss made his New York recital and New York Philharmonic debuts in 2000-01 at age twenty and has since appeared with the foremost orchestras of North America, Europe, Asia, and Australia. He is a frequent performer at leading international music festivals and gives recitals in major music capitals both at home and abroad. This season's recital appearances include his debut at the Edinburgh Festival and his Carnegie Hall main hall debut. His orchestral debuts include the Gewandhaus Orchestra of Leipzig, the London Symphony, the Seoul Philharmonic, and the

Montreal Symphony, and he returns for performances with other major North American and European orchestras, including the New York Philharmonic, the Boston, Chicago, and San Francisco symphonies, and the National Arts Centre and Budapest Festival orchestras. In his second U.S. tour with the Academy of St. Martin in the Fields, Mr. Biss is conductor/soloist in two Mozart piano concertos (No. 9 in E-flat, K.271, and No. 12 in A, K.414). An enthusiastic chamber musician and a frequent participant at the Marlboro Music Festival, he collaborates with many distinguished colleagues, this year including chamber music performances with Midori, cellist Antoine Lederlin, and violist Nobuko Imai at Carnegie Hall's Japan Festival and the Kennedy Center. He also performs the complete cycle of Beethoven's ten violin sonatas with Miriam Fried in Seoul, Korea. Jonathan Biss's newest recording is of Schubert sonatas D.959 and D.840 and two short Kurtág pieces from *Játékok* on the Wigmore Hall Live label. Among his albums for EMI Classics are a live recording of Mozart's piano concertos 21 in C, K.467, and 22 in E-flat, K.482, with the Orpheus Chamber Orchestra, and Schumann and Beethoven recital discs, which were recognized with a Diapason d'Or award and an Edison Award, respectively. Jonathan Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova (for whom Samuel Barber composed his Cello Concerto) and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Jonathan Biss studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. Among his numerous awards are the Leonard Bernstein Award, the Andrew Wolf Memorial Chamber Music Award, an Avery Fisher Career Grant, and the 2003 Borletti-Buitoni Trust Award. He was the first American to participate in the BBC's New Generation Artist program. He blogs about his life as a musician at jonathanbiss.com. Jonathan Biss made his Boston Symphony debut in April 2004 with Beethoven's *Emperor* Concerto as a late substitute for Andreas Haefliger. He made his Tanglewood debut in August 2005 with music of Mozart and appeared with the orchestra most recently playing Beethoven's Triple Concerto, in subscription concerts in February 2006 and at Tanglewood in July 2008.

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HANA BLAŽIKOVA, SOPRANO (ARIAS)
INGEBORG DANZ, MEZZO-SOPRANO (ARIAS)
DAVID KRAVITZ, BARITONE (PETER; PILATE)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

J.S. Bach's great *St. John* Passion returns to the BSO repertoire after an absence of thirty years. The esteemed Japanese conductor Masaaki Suzuki, a noted period-performance scholar and director of the Bach Collegium Japan, has recorded the *St. John* Passion with the Collegium, as well as the entire cycle of Bach cantatas. He brings his historically informed approach to these performances of one of Bach's greatest achievements, a work in which the composer combined an Italian operatic style with the more conservative central German tendencies. Bach revised the work several times after its first performance in 1724, but the "definitive" 1749 version, with some refinements, restores much of the original score.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'A' April 21, 8-10:15
Friday 'A' April 22, 1:30-3:45
Saturday 'B' April 23, 8-10:15

MASAAKI SUZUKI, conductor
CHRISTOPH PRÉGARDIEN, tenor (Evangelist and arias)
HANNO MÜLLER-BRACHMANN, bass-baritone (Jesus and arias)
HANA BLAŽÍKOVÁ, soprano (arias)
INGEBORG DANZ, mezzo-soprano (arias)
DAVID KRAVITZ, baritone (Peter; Pilate)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

J.S. BACH *St. John* Passion (1749 version)

Thursday 'B' April 28, 8-9:40
Friday 'B' April 29, 1:30-3:20
Saturday 'A' April 30, 8-9:40

RAFAEL FRÜHBECK DE BURGOS, conductor
SIMON TRPČESKI, piano

REGER Variations and Fugue on a Theme by Mozart
LISZT Piano Concerto No. 2
RAVEL *Boléro*

Sunday, May 1, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

DUTILLEUX *Les Citations*, for oboe, percussion, harpsichord, and double bass
TOMASI *Cinq Danses profanes et sacrées*, for wind quintet
RAVEL Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet
DEBUSSY Sonata for flute, viola, and harp
FRANÇAIX Dectet, for winds and strings

Wednesday, May 4, 7:30pm (Open Rehearsal)
Thursday 'C' May 5, 8-9:50
Friday 'B' May 6, 1:30-3:20
Saturday 'B' May 7, 8-9:50

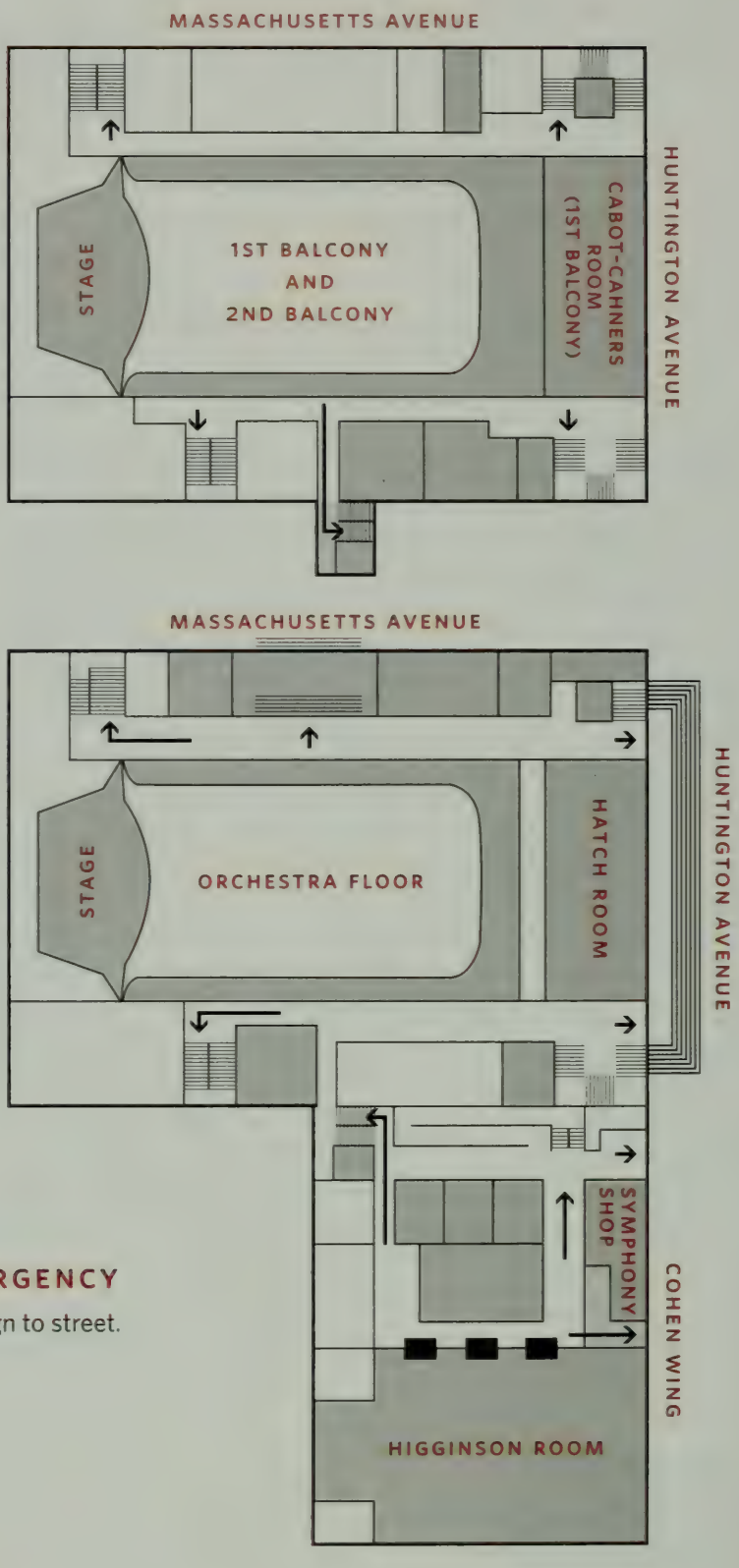
CHARLES DUTOIT, conductor
BERNARDA FINK, mezzo-soprano
JEAN-PAUL FOUCHÉCOURT, tenor
LAURENT NAOURI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ *Roméo et Juliette*

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, Friday afternoons, and Friday evenings. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Symphony Garage, Prudential Center Garage, and Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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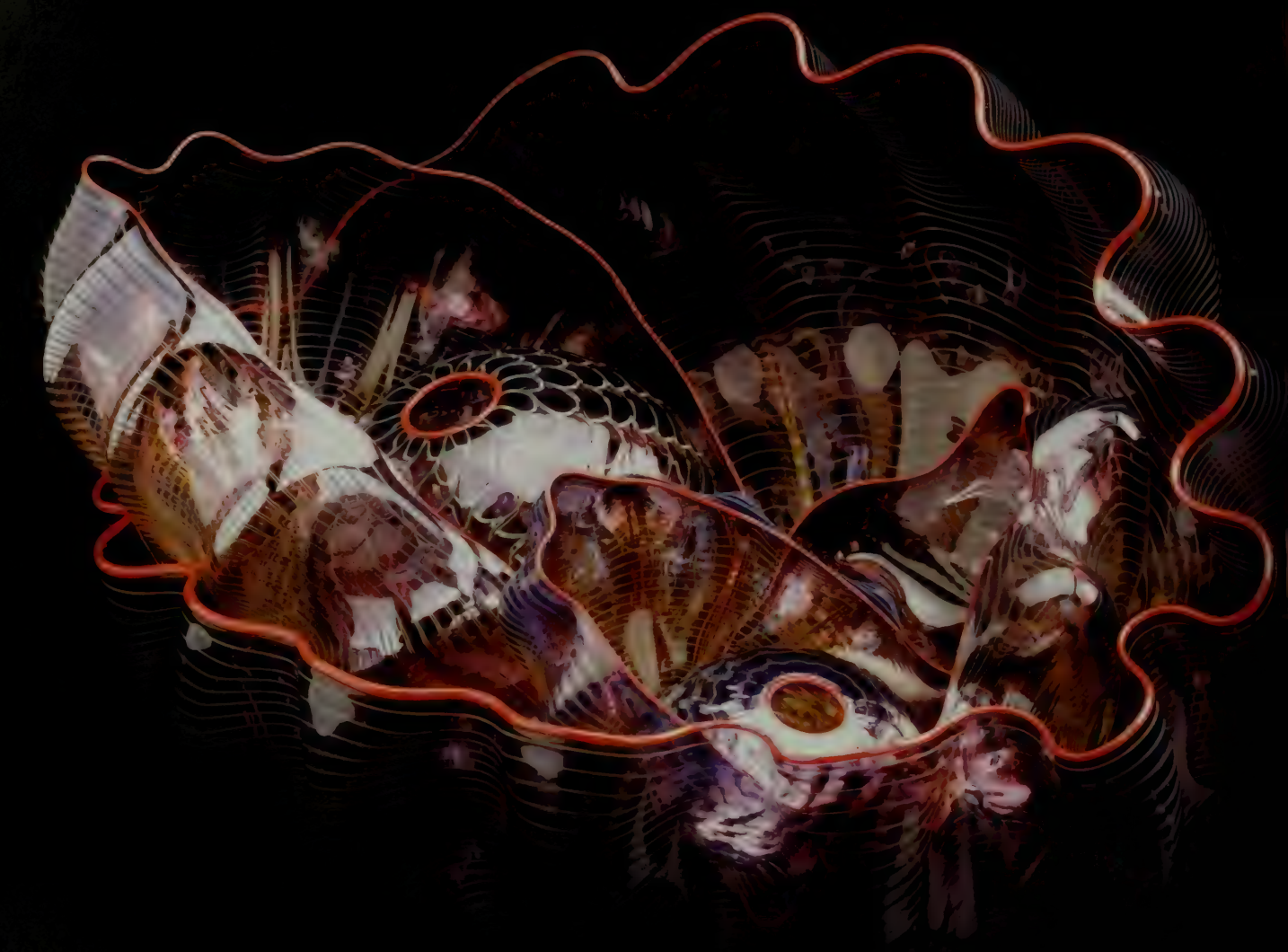
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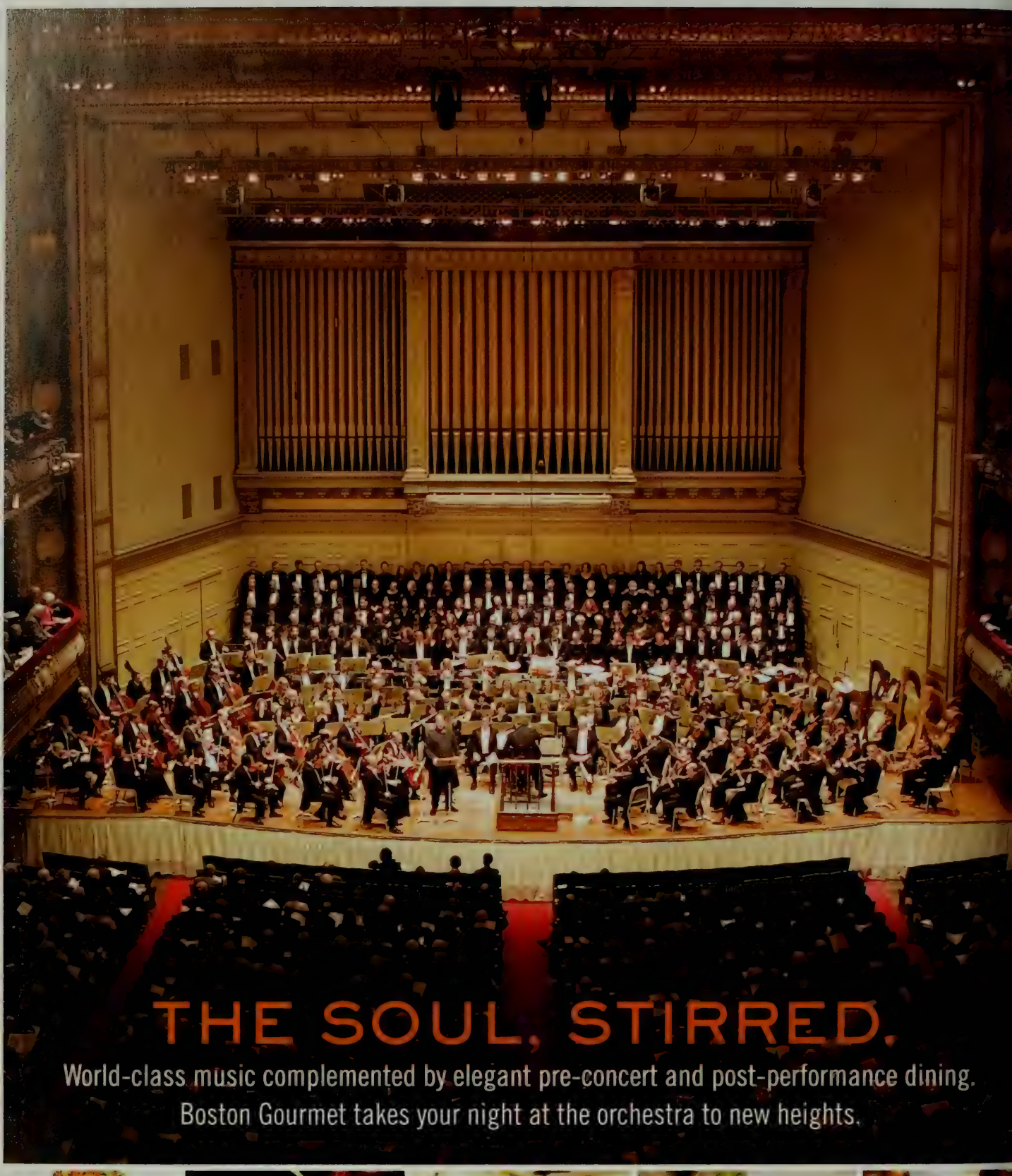
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BSO News

BSO Food Drive to Benefit the Greater Boston Food Bank April 14–May 7 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts of April 14 through May 7 to benefit the Greater Boston Food Bank. A complementary online Virtual Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit bso.org/fooddrive). The BSO's first food drive took place in 2009 as part of "Orchestras Feeding America," a nationwide project of the League of American Orchestras, through which 250 orchestras participated nationally to collect over 300,000 pounds of food. Since then the food drive has become an annual event at Symphony Hall.

Food drive receptacles will be available at both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before evening concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken or other meats, canned vegetables and fruit, and canned juices, soups, and pastas. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formulas, and glass containers.

Boston Symphony Chamber Players Sunday, May 1, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the fourth and final Sunday-afternoon program of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, May 1, at 3 p.m. The all-French program includes Dutilleux's *Les Citations*, for oboe, percussion, harpsichord, and double bass; Tomasi's *Cinq Danses profanes et sacrées*, for wind quintet; Ravel's Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet; Debussy's Sonata for flute, viola, and harp; and Françaix's Dectet, for winds and strings. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"Shakespeare in Music" at bso.org

To complement the Boston Symphony Orchestra's performances this spring of music inspired by Shakespeare—*Tempest*-themed concerts led by Thomas Adès in March, and Berlioz's *Roméo et Juliette* to close the BSO season in May—the Classical Companion via the BSO Media Center at bso.org includes several new features. Visitors can listen to clips from various *Tempest*- and *Romeo and Juliet*-inspired works by Tchaikovsky, Berlioz, and Prokofiev, and

Welcome Home!

Bob and Carol Henderson, Fox Hill Village residents



No matter how long their absence, each time the Hendersons return home from their world travels or visiting their homes in New Hampshire and Florida, they feel truly welcomed by the friendly residents and loyal staff of Fox Hill Village. Bob, the former CEO of ITEK, and Carol, mother of four sons, appreciate the availability of onsite cultural activities like college courses, movies, lectures, and concerts, the convenient fitness center, and dependable security that means worry-free travel. Passionate supporters of the arts, Bob is an Honorary Trustee and former Chairman of the Board of the MFA and Carol is a Life Trustee of the New England Conservatory and an Overseer of the BSO. Both love living so close to Boston making it a breeze to attend functions in the city yet leave time to cheer at their grandsons' football games in Dedham on the same day!

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hear analyses of works by Adès, Sibelius, Tchaikovsky, and Berlioz. A short video segment by BSO Assistant Director of Program Publications Robert Kirzinger gives a brief overview of Shakespeare in music from the playwright's time to the present. There are also several videos of scenes from *The Tempest* and *Romeo and Juliet*, performed by artists from Shakespeare & Company, presented both with and without music, as well as a behind-the-scenes introduction to Shakespeare by the group's performers and directors. To view these materials, just go to www.bso.org/classicalcompanion.

The Boston Symphony Orchestra Teen Council

The Boston Symphony Orchestra Teen Council is a year-long mentor and education program for high school students. The diverse youth that make up Teen Council receive arts access and training while developing useful life skill sets. Through various projects, members reach out to their peers, families, and communities, and help others develop a lifelong appreciation for the arts. Students complete at least thirty hours of community service throughout the year that can be applied to school requirements. The BSO Teen Council is open to high school students in the greater Boston area. Interested students can apply for the 2011-12 academic year during the summer and early fall of 2011.

Teen Council members take an active leadership role in the BSO's education programs and community initiatives. This year the Council has volunteered at a BSO Community Chamber Concert, planned activities for the BSO Young Musicians Club, presented a concert at Rosie's Place, and collaborated with the Museum of Fine Arts Teen Arts Council to present a Martin Luther King Jr. Day activity at the museum. In February the Council presented pre-concert activities for kids before the BSO Family Concerts and served as counselors in the "Winter Vacation at the BSO" program. In May the students will participate in the "Walk for Music" to raise money and awareness for their school music programs.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Bach's *St. John* Passion. In the final weeks of the season, Elizabeth Seitz of The Boston Conservatory discusses Reger, Liszt, and Ravel (April 28-30) and BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (May 4-7).

BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6;


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a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Deborah and William R. Elfers Concert, Saturday, April 23, 2011

This Saturday night's concert is supported by a generous gift from BSO Trustee Bill Elfers and his wife Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Bill and Deborah for their continuing and devoted support. Bill and Deborah are longtime subscribers and supporters of the BSO and have attended Boston Symphony concerts together for nearly twenty years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During his tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees and, with Deborah, is an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony, the world's greatest orchestra organization."

Ethan Ayer Vocal Soloist Fund

The appearance of the vocal soloists in the Friday-afternoon performance of Bach's *St. John* Passion is made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Vocal Soloist Fund provides income for the appearance of guest artists for one subscription program each season.

Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James; the opera opened with great success at New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest*, based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund—which in 2006-07 became the Ethan Ayer Vocal Soloist Fund—during his lifetime as a testament to his love of the orchestra.



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A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

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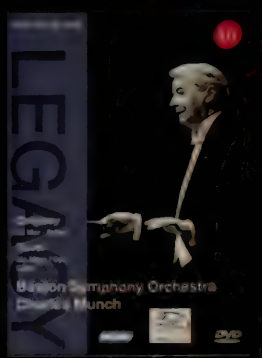
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New on DVD—Historic Telecasts of Charles Munch and the BSO

Three new releases in ICA Classics' Legacy series mark the first appearance on DVD of these historic performances from some of the earliest televised concerts featuring the Boston Symphony Orchestra and its then music director Charles Munch.



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Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.

BSO Members in Concert

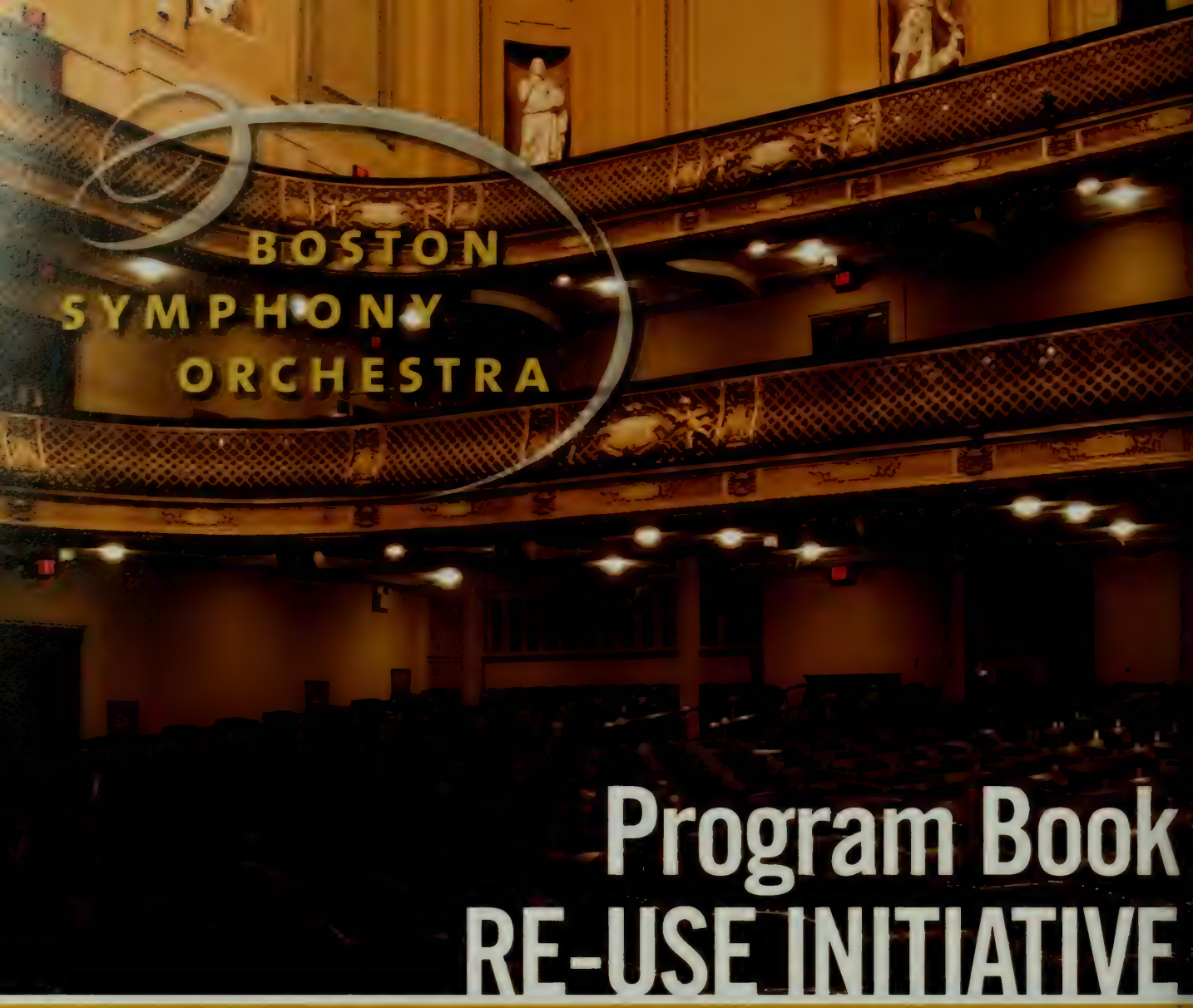
Ronald Knudsen leads the New Philharmonia Orchestra in the third and last of their 2010-11 "Classics" concerts on Saturday, April 30, at 8 p.m. and Sunday, May 1, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "Lucky Seven," features Mahler's Symphony No. 7. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

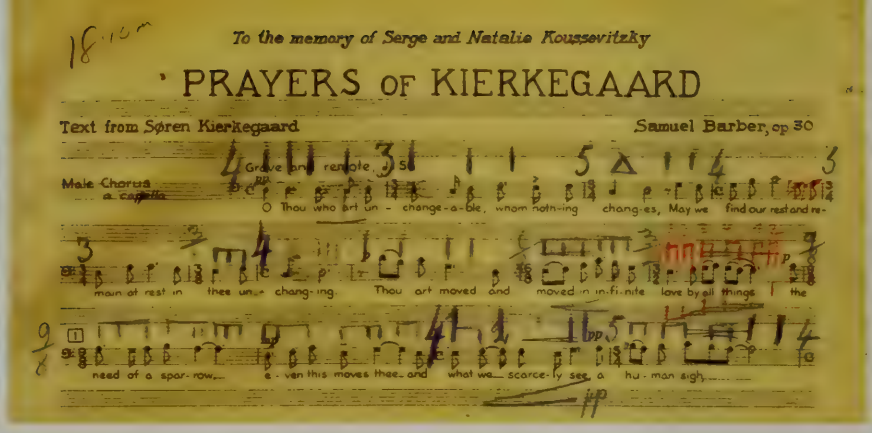
2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO more green!

PHOTOGRAPHY: PETER VANDERWARKER







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

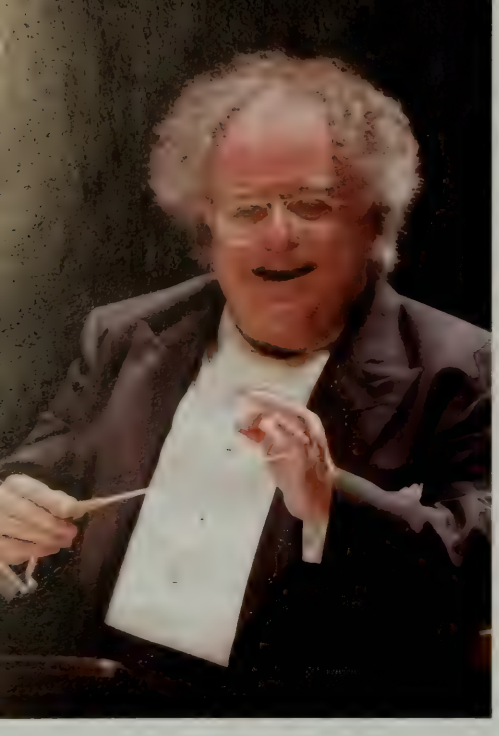
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.



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Friday, April 22, 1:30pm

Saturday, April 23, 8pm | **THE DEBORAH AND WILLIAM R. ELFERS CONCERT**

MASAAKI SUZUKI conducting

J.S. BACH "ST. JOHN" PASSION, BWV 245 (VERSION OF 1749)

PART I

{ INTERMISSION }

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HANNO MÜLLER-BRACHMANN, BASS-BARITONE
(JESUS AND ARIAS)
HANA BLAŽÍKOVÁ, SOPRANO (ARIAS)
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BOSTON SYMPHONY ORCHESTRA
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130th Season, 2010-2011

Friday, April 22, 1:30pm
Saturday, April 23, 8pm

Please note that in these performances of Bach's *St. John* Passion, tenor William Hite will sing the tenor arias nos. 13 and 20 to relieve tenor Christoph Prégardien, who is recovering from a cold. Mr. Prégardien will sing the role of the Evangelist and the tenor arioso (No. 34). We are fortunate that Mr. Hite was available to perform at short notice.

Please note also that Mr. Hite will be singing an alternate version of the tenor aria No. 20, the text and translation of which are printed below. This aria was present in Bach's original (1724) *St. John* Passion, but was replaced in subsequent versions.

20. ARIA (TENOR)

Erwäge, wie sein blutgefärbter Rücken	Consider, how His blood-stained back
In allen Stücken	in every aspect
Dem Himmel gleiche geht,	is like Heaven,
Daran, nachdem die Wasserwogen	in which, after the watery deluge
Von unsrer Sündflut sich verzogen,	was released upon our flood of sins,
Der allerschönste Regenbogen	the most beautiful rainbow
Als Gottes Gnadenzeichen steht!	as God's sign of grace was placed!

William Hite



Tenor William Hite has performed with the Boston Symphony Orchestra, Dresdner Philharmonie, American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, New York City Ballet, Mark Morris Dance Group, New York Collegium, National Arts Center Orchestra (Ottawa), Charlotte Symphony, Boston Baroque, Toronto Consort, Emmanuel Music, Tafelmusik, and Philharmonia Baroque. He made his his Carnegie Hall debut in *Messiah* and his Kennedy Center debut in Haydn's *Paukenmesse*. Other highlights include Berlioz's *L'Enfance du Christ* with the Dresdner Philharmonie, Britten's *War Requiem* at Duke University, Bernard Rands's *Canti del sole* with the Boston Modern Orchestra Project, and Mattheson's *Boris Goudenow* with the Boston Early Music Festival. Operatic credits include *The Rake's Progress,* Handel's *Acis and Galatea, Jephtha,* and *Belshazzar,* Monteverdi's *Il ritorno d'Ulisse in patria*, and Cavalli's *L'Ormindo*. He was Roderick Usher in the world premiere of Philip Glass's *The Fall of the House of Usher* and has also premiered operas by Theodore Antoniou, Elena Ruehr, and Lew Spratlan. His extensive discography includes *Messiah* (Clarion), *Acis and Galatea* (NCA), Bach's *St. John* Passion with Emmanuel Music (Koch), Mozart's Requiem (Denon), and Handel's *The Triumph of Time and Truth* (Centaur). As an educator, Mr. Hite is a senior lecturer and coordinator of the voice faculty at the University of Massachusetts in Amherst. William Hite's appearances with the Boston Symphony include Beethoven's *Fidelio*, Schoenberg's *Moses und Aron*, Berlioz's *L'Enfance du Christ*, and Bach's *St. Matthew* Passion.

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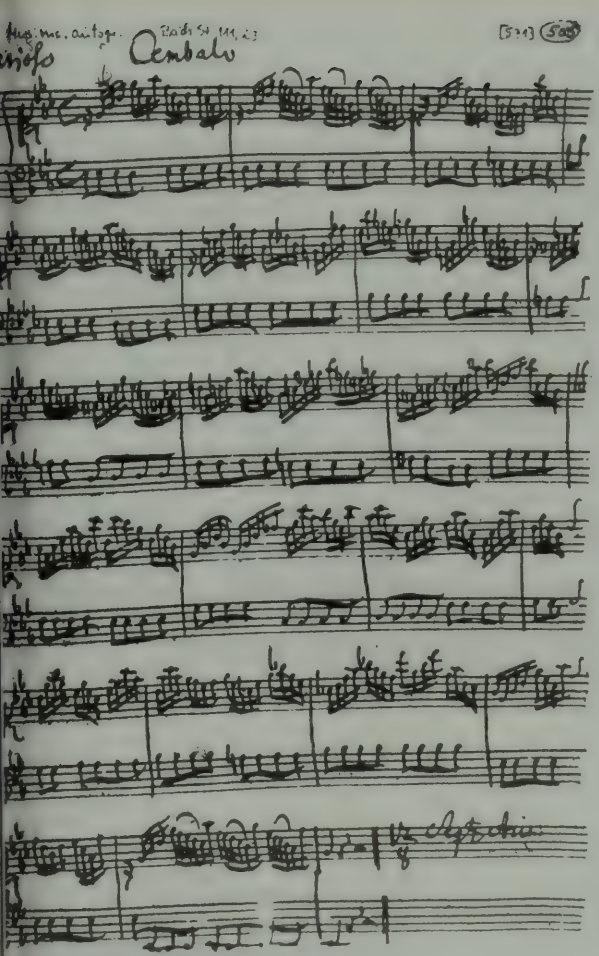
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The 1749 keyboard part ("Cembalo") that replaced the original lute part in the bass arioso (No. 19) "Betrachte, meine Seele" of Bach's "St. John" Passion

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Johann Sebastian Bach

"St. John" Passion, BWV 245 (1749 version)

JOHANN SEBASTIAN BACH was born at Eisenach, Germany on March 21, 1685, and died in Leipzig on July 28, 1750. In 1723, Bach moved to Leipzig, where he became Cantor of the Thomasschule and music director of the city's main churches, St. Thomas and St. Nikolai. He composed music for Sunday services and holidays, including Holy Week, when Passions were and are still traditionally performed. Bach's obituary mentions five passion settings, but only the "St. John" Passion and the "St. Matthew" Passion survive. The "St. John" Passion was the first major choral work that Bach mounted for Leipzig. There are four known versions of it that the composer prepared for alternating performances at the churches of St. Nikolai and St. Thomas between the years 1724 and 1749: April 7, 1724 (at St. Nikolai); March 30, 1725 (at St. Thomas); April 11, 1732 (at St. Nikolai), and April 4, 1749 (at St. Thomas). It is the 1749 version of Bach's "St. John" Passion—the version being performed here this week—that is considered the closest to the original score of 1724 (which does not survive intact).

THE PRINCIPAL DIFFERENCES AMONG THE FOUR VERSIONS concern both text and instrumentation. For example, Bach altered the ending of the work, restoring in the 1749 version the original ending, the chorale (No. 40) "Ach, Herr, lass dein lieb' Engelein" ("O Lord, let your dear angel"), which he had replaced in version 2 (1725) with the chorale "Christe, du Lamm Gottes" ("Christ, you lamb of God"). Also in the 1749 version he restored the text of the soprano aria (No. 9) "Ich folge dir gleichfalls" ("I follow you likewise"), the closing words of which had been altered for version 2; and he replaced the original text of the tenor aria (No. 20) "Erwäge, wie sein blütgefärbter Rücken" ("Consider, how his blood-tinged back") with "Mein Jesu, ach! Dein schmerzhaft bitter Leiden" ("Oh my Jesus! Your painful, bitter suffering"). Some of the variations in instrumentation for the 1749 version include the addition of a contrabassoon to reinforce the bass line; the substitution of transverse flutes in place of recorders; and the substitution of solo violins and a keyboard part to replace the violas d'amore and lute of the original accompaniment to the bass arioso (No. 19) "Betrachte, meine Seel" ("Consider, my soul"), the violins then also replacing the original violas d'amore in the following tenor aria (No. 20).

THE SCORE OF BACH'S "ST. JOHN" PASSION in the 1749 version calls for two flutes, oboe, oboe d'amore, oboe da caccia, viola da gamba, violins, violas, and basso continuo, as well as four-part chorus and soprano, alto, tenor, and bass soloists.

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Traditional Holy Week observance includes the daily reading and/or musical performance of accounts in the four Canonic Gospels—Mark, Matthew, Luke, and John—of the events in the last week of Jesus's life. The term "Passion" refers specifically to the suffering of Jesus, and John's version of it, read each year on Good Friday, ends at the burial after the crucifixion. The story is completed on Easter Sunday with the celebration of the Resurrection. Bach intended his *St. John* Passion explicitly for liturgical use, integrated into the Good Friday service in two parts, with Part I sung before the sermon and Part II after.

Bach's *St. John* Passion is thus a text-driven work with a well-defined functional history. But the clarity of Bach's mission in composing the *St. John* Passion is also the source of its greatest difficulty. The text of the Gospel according to John, and therefore also Bach's setting of it, overtly blames the Jews for the crucifixion of Jesus. Nonetheless, Bach would not have considered even for a moment the option of softening the details of the Gospel, since Martin Luther's writings on the subject were accepted in the composer's time. The work, however, is a conundrum for today's listener; opinions about it are fragmented and debate heated. A fundamental question is: how should public institutions respond to "great" works containing offensive material? One point of view does not accept the idea that the music be listened to for its own sake, and asserts, rather, that the work does more harm than good and should not be performed at all. Others suggest a mild form of censorship in which the words "*Die Jüden*" ("the Jews") are replaced by the ambiguous "*Die Leute*" ("the people"). Still others advocate for dialogue leading to informed decisions about both performing and attending the piece.

Regarding the architecture of the *St. John* Passion, it is important to understand its two intersecting planes—the first, a narrative (recitatives and choruses) and the second, commentary and reflection (chorales and arias). The story is told by the Evangelist, and selected events are reenacted through dialogue between characters—Jesus, Pilate, the Girl, Peter, and the Servant—and the crowd, sometimes referred to by the Latin word "*turba*." Bach divided the work into forty numbers in two parts, the first of which recounts

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A 1592 copperplate engraving of the Nikolaikirche in Leipzig, where Bach's "St. John" Passion was first performed in 1724

the betrayal of Jesus and the second his judgment, crucifixion, death, and burial. The story is told through recitatives, choruses, chorales, arias, and ariosos. Bach deliberately avoided duets, trios, or other similar ensembles, since he had agreed in writing only to "incite the listeners to devotion" and refrain from composing music intended to exhibit vocal prowess (as an opera might). The eight solo numbers, six of which are sung in Part II, are deep personal reflections on the meaning of the events, and Bach intended that they belong in a sense to "every man." The same is true of the chorales, which meditate upon the action, affirm faith, plea for strength and revelation, and express grief. Both parts I and II of the *St. John* Passion begin and end with choral movements.

The *St. John* Passion is sometimes referred to as an "oratorio-passion," because its libretto, like that of an oratorio, consists of narrative, dialogue, solo arias, chorales, and choruses. The narrative texts are drawn from Martin Luther's translation of chapters 18 and 19 of the Gospel according to St. John; and Bach selected the chorale texts from the Protestant Hymnal (with existing melodies that congregations would have known). As was practice in Bach's day, the poetic segments were borrowed from or modeled on the work of secular poets, including Christian Weise (No. 13, "Ach, mein Sinn"/"O, my disposition"), Heinrich Postel (No. 22, "Durch dein Gefängnis"/"Through your imprisonment"), and in particular, Barthold Heinrich Brockes, whose own 1712 passion text, "Der für die Sünde der Welt gemarterte und sterbendend Jesus" ("Who for the sins of the world martyred and dying Jesus") was set to music by Telemann and Handel, among others.

Bach defined his musical drama through a series of oppositions: minor vs. major, contrapuntal style vs. hymn style, solo vs. chorus, and "dry" recitative (harpsichord, organ, and cello, bass, or bassoon) vs. accompanied recitative (orchestra). On a more complex level, he pitted flat keys against sharp keys, exemplified by the centrally positioned E major chorale (No. 22), "Durch dein Gefängnis" ("Through your imprisonment"), which contrasts starkly in its simple stepwise melody and praise for liberation with the mainly

Program note continues on page 41.

Until every music stand is set and every musician is set to play, Stage Manager John Demick will not rest.



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FRIDAY AFTERNOON, April 19, *at* 2:30 *o'clock*

SATURDAY EVENING, April 20, *at* 8:15 *o'clock*

Bach-Handel Festival

Bach THE PASSION according to St. John

Evangelist and solo tenor	Dan Gridley
Jesus and solo bass	Keith Falkner
Maid and solo soprano	Olga Averino
Solo contralto	Marie Murray
Peter and Pilate	Royal Dadmun

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[*First performances at these concerts*]

Because of the nature of the music, it is requested that there be no applause; also that any who may be unable to stay until the close, leave during the intermission (the afternoon performance will end at approximately 4:15; the evening performance, at 10 o'clock)

[1025]

Program page from the first Boston Symphony performances of Bach's "St. John" Passion, on April 19 and 20, 1935, under the direction of Serge Koussevitzky (BSO Archives)

"flat-key" (hence "low") sonority of the work as a whole. Moreover, as Eric Chafe suggests, the dark "flat-key extreme" of the *St. John* Passion may be understood as representing abasement, while the sharp keys, epitomized in the central E major chorale, represent glorification, together alluding architecturally and thematically to the Cross.

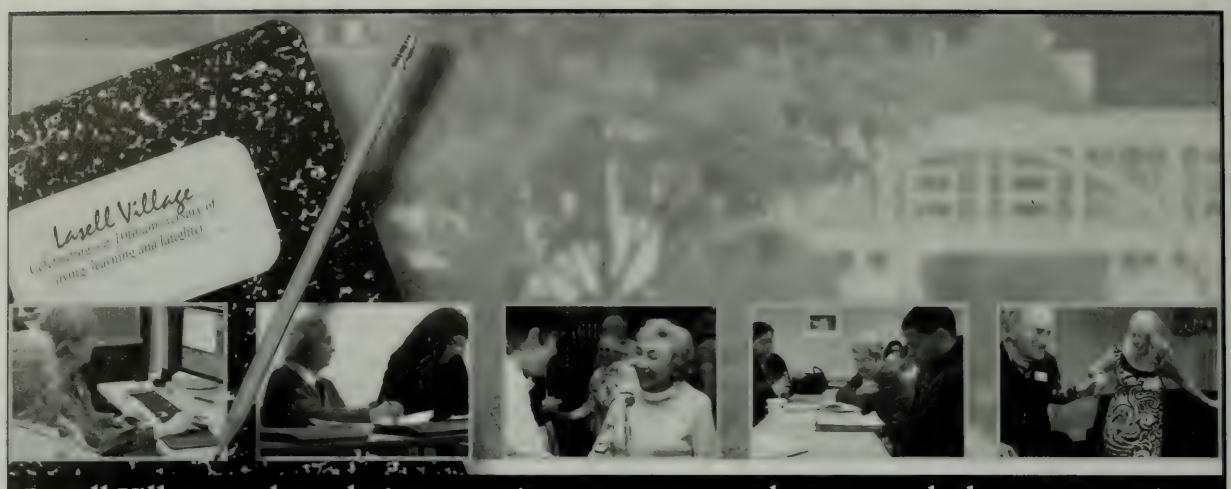
Many of the pieces in the *St. John* Passion employ descriptive music or word-painting. A good example is the brief but powerful No. 33 (Recitative, "Und siehe da"), where tremolos and a keyboard glissando mimic the apocalyptic quaking of the earth, tearing of the temple veil, and destruction of rocks upon the death of Jesus. The most characteristic and pervasive expressive sonority of the *St. John* Passion is, however, the falling or "sighing" motive heard throughout the piece across the full range of voices and instruments. Along the same lines, the chromatically descending "lament" returns frequently as the text addresses death and mourning. Moreover, frequently repeated words and phrases, such as "*Herr*" ("Lord") and "*Jesum von Nazareth*," linger in the ear long after the concert hall has gone dark.

The *St. John* Passion begins with a chorus and ends with a chorale. There is no formal overture or *sinfonia*. Bach chose instead to open with the poetic text, "Herr, unser Herrscher" (No. 1), sung by chorus, and introduced by orchestra. This is the first of only two choruses based on free poetry (the rest of the choruses are accompanied recitatives); the other is the penultimate movement, No. 39 ("Ruht wohl"). Together these two choruses define the structural and theological pillars of John's version of the Passion, that Jesus is glorified even by "abasement" ("crucifixion") and that his suffering will close the gates of hell and open the door to a peaceful reunion in heaven.

Bach sets an extremely agitated and dark tone for the story, defining its inevitability through an instrumental introduction that moves relentlessly in a musical rip current. The key is G minor and the bass line, reinforced by contrabassoon, pounds out a steady heartbeat on G. Against these pulsations, flutes and oboes unfold a slow-motion series of syncopated dissonances—diminished sevenths, tritones, fourths, augmented seconds—that scrape against each other, rising and descending to avoid any single definitive encounter on a strong beat; violins and violas circle in a Möbius curve of sixteenth-notes. The chorus enters with three successive cries of "*Herr*" ("Lord"), each uttered a minor third lower in a distinct reference to the Trinity, reinforced by the *da capo* musical form.

The other chorus based on free poetry, No. 39, contrasts the first with its message of acceptance and resignation expressed repeatedly in the ritornello, "Ruht wohl" ("Be at peace"), enhanced by the gentle downward arpeggiations of flute, oboe, and violins. The final chorale (No. 40), "Ach Herr, lass dein lieb' Engelein" ("O Lord, let your dear angel"), offers praise for God and prayers for everlasting rest. Together, Nos. 39 and 40 can be understood as a microcosm of John's message of transformation and glorification as the C minor of No. 39 yields to the E-flat major of No. 40, closing on the word "*ewiglich*" ("eternally").

The arias are noteworthy for the irregularity of their forms, and also for their distribution



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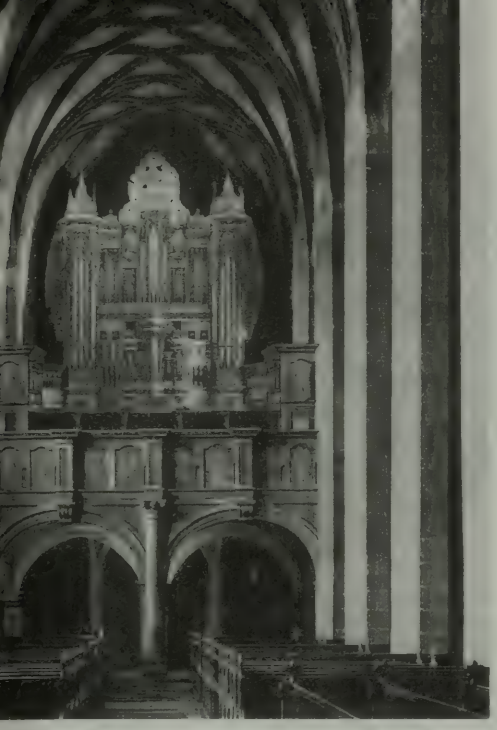
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The interior, as Bach would have known it, of the Thomaskirche in Leipzig, where the 1749 version of the "St. John" Passion was first performed

among the soloists in a way that seems a deliberate upending of dramatic convention. Thus, for example, the first aria is sung by an alto directly after the Evangelist relates Caiaphas's advice that Jesus be put to death. The only other alto aria, No. 30, "Es ist vollbracht" ("It is finished"), actually echoes the music of Jesus's final words in its opening measures, endowing the singer with an especially close relationship with him. Given that the gender of the alto voice is ambiguous (suggesting either a young boy or a woman), Bach's choice seems to reinforce the universality of the message rather than the particularity of the event. In another somewhat unusual turn, Bach frequently decorated these intimate solos with his most expressive instrumental writing, often featuring elaborate obbligatos requiring the kind of virtuosity that he was cautioned to eschew in his vocal writing. Good examples of Bach's dramatic instrumental writing include pieces featuring flute (No. 9), viola da gamba (No. 30), organ or harpsichord (No. 19), a duet of solo violins (Nos. 19 and 20), oboe da caccia (No. 35), and string quartet (No. 13).

Such beauty can sometimes generate from rather ordinary circumstances. Bach reported directly to the Town Council in Leipzig, which often instructed him about what to compose and where to perform it. He was completely dependent on the forces he had at hand, the space, the singers, the musicians, and even the instruments themselves. The *St. John* Passion was by no means immune to the Leipzig bureaucracy, as evidenced by the "Proceedings of the Town Council" of April 3, 1724:

> Mr. Johann Sebastian Bach, Cantor of the Thomas-Schule, was notified of the decision previously made by the Honored and learned Council that the Passion Music for Good Friday should [...] be given in the Nicolai-Kirche, therefore, the Cantor should for his part act accordingly.
>
> He [Bach] would comply with same, but pointed out [...] that there was no room available, and that the harpsichord needed some repair, all of which, however, could be attended to at little cost; but he requested at any rate that a little additional room

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be provided in the choir loft, so that he could place the persons needed for the music, and that the harpsichord be repaired.

As always, Bach played the cards he was dealt, even when in poor health. In 1749, when he conducted the *St. John* Passion at St. Thomas, his eyesight had been failing for quite some time. By 1747, he had already delegated some of his cantor's responsibilities to his pupil and copyist, Johann Nathanael Bammler, for whom he later wrote a reference—the last known document in Bach's own hand, dated April 12, 1749, just a week after his final performance of the *St. John* Passion.

Helen M. Greenwald

HELEN M. GREENWALD, *a musicologist who teaches at the New England Conservatory of Music, writes and lectures internationally on a wide range of musical subjects. In addition to her publications in scholarly journals, she has written program notes for the Metropolitan Opera, Lyric Opera of Chicago, New York City Opera, Boston Symphony Orchestra, and Maggio Musicale Fiorentino.*

"THE FIRST COMPLETE RENDITION IN AMERICA" *(as it was billed) of the "St. John" Passion was given on June 5, 1888, by the Bethlehem Bach Choir under the direction of J. Fred Wolle in Nazareth Hall, Bethlehem, PA, with 115 singers; Mmes. Nevins and Estes and Messrs. Hamilton, Bender, and Thomas as soloists; and Dr. Wolle as organist. A performance in the Boston Music Hall of two selections from the complete score, given on May 26, 1898, by the Cecilia Society under Benjamin J. Lang, was billed as the "first performance in Boston." (The Handel & Haydn Society, which gave the first complete American performance of Bach's "St. Matthew" Passion in 1879—having previously performed portions of the "St. Matthew" in 1871 and 1874—did not perform the composer's "St. John" Passion until 1973).*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "St. John" Passion were given by Serge Koussevitzky on April 19 and 20, 1935, with soloists Dan Gridley (Evangelist and solo tenor), Keith Falkner (Jesus and solo bass), Olga Averino (Maid and solo soprano), Marie Murray (solo contralto), and Royal Dadmun (Peter and Pilate), and the Bach Cantata Club, Mrs. Langdon Warner, conductor (see page 40). Charles Munch led the BSO in the "St. John" Passion in April 1950, April 1952, March 1956, July 1956 (the BSO's first Tanglewood performance of the piece), and April 1958. Erich Leinsdorf led a Tanglewood performance in July 1966 and Symphony Hall performances (honoring the 100th anniversary of the birth of Arturo Toscanini) in March 1967. Until this week, the only BSO performances since Leinsdorf's were conducted by Seiji Ozawa, on April 16 and 17, 1981, with Kenneth Riegel (as the Evangelist), Benjamin Luxon (as Jesus), aria soloists Sheila Armstrong, Jan DeGaetani, John Aler, and John Shirley-Quirk, and the Tanglewood Festival Chorus, John Oliver, conductor.*



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To Read and Hear More...



The most recent comprehensive biography of J.S. Bach is *Johann Sebastian Bach: Life and Work* by Martin Geck, a professor at the University of Dortmund, Germany; this was translated by John Hargraves and published in the U.S. in 2006 (Harcourt). Another recent addition to the bibliography is Peter Williams's *J.S. Bach: A Life in Music*, which takes the intriguing path of constructing a life of the composer using, as a jumping-off point, the famous 1754 obituary written by his son, Carl Philip Emanuel Bach, and J.S. Bach's pupil J.F. Agricola (Cambridge University paperback). Also important and recent is *Johann Sebastian Bach: The Learned Musician*, a detailed yet readable biography by Harvard professor Christoph Wolff, one of the world's most eminent Bach scholars (Oxford University paperback). Wolff's *Bach: Essays on His Life and Music* is an earlier collection of self-contained essays, tending toward greater specificity of subject. Relevant specifically to the *St. John* Passion and to Helen Greenwald's program note are Michael Marissen's *Lutheranism, Anti-Judaism, and Bach's "St. John Passion"* (Oxford University Press, 1998); Alfred Dürr's *Johann Sebastian Bach, "St. John Passion": Genesis, Transmission, and Meaning*, as translated by Alfred Clayton (Oxford University Press, 2000), and Eric Chafe's *Tonal Allegory in the Vocal Music of J.S. Bach*, which includes chapters on the *St. John* and *St. Matthew* Passions (University of California Press, 1991). Chafe's *J.S. Bach's Johannine Theology: The "St. John Passion" and the Cantatas for Spring 1725* is due to be published in December 2011 (Oxford University Press). Also of interest is *Bach's Dialogue with Modernity: Perspectives on the Passions* by John Butt (Cambridge University press, 2010).

Of great general interest, and fun to peruse, is *J.S. Bach* in the Oxford Composer Companions series. Laid out like an encyclopedia with entries by dozens of scholars on hundreds of individual Bach-related topics, this was edited by Malcolm Boyd, who also wrote the general-interest biography *Bach* in the "Master Musicians" series (Oxford University Press). Also of broad appeal is *The Cambridge Companion to Bach*, edited by John Butt (Cambridge). The J.S. Bach essay in the revised New Grove Dictionary of Music and Musicians (2001) is by Christoph Wolff, somewhat but not radically changed from Wolff's essay in the 1980 New Grove. The earlier essay, along with the essays on Bach's musically significant family members, was reprinted in a separate volume, *The New Grove Bach Family* (Norton paperback). *The New Bach Reader*, edited by Arthur Mendel and Hans David and revised by Christoph Wolff, compiles a biographical picture of Bach via citations from letters and other period documents in English translation (Norton). For important older sources, Albert Schweitzer's and Philip Spitta's biographies are still available in reprint editions (both Dover paperback). Indiana University associate professor Daniel



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Melamed's *Hearing Bach's Passions* concentrates on the two extant Passions, *St. John* and *St. Matthew*, with some discussion of the reconstructed partial *St. Mark* and the spurious *St. Luke* works (Oxford University). Basil Smallman's brief *The Background of Passion Music*, although predating the most recent scholarship, is a good starting point for reading about Bach's Passion compositions in historical context.

Masaaki Suzuki has recorded the 1749 version of Bach's *St. John* Passion—the version now believed closest to the original score of 1724—with his Bach Collegium Japan (BIS, including, as an appendix, three alternative arias composed by Bach for the second, 1725 version of the piece). The more frequently heard version (typically designated as that of 1724, but actually based on later materials since the original 1724 version does not survive intact) has been recorded by Philippe Herreweghe with his Collegium Vocale Gent (Harmonia Mundi), John Eliot Gardiner with the English Baroque Soloists and Monteverdi Choir (DG Archiv, as well as a new recording for Soli Deo Gloria), Frans Brüggen with the Orchestra of the 18th Century and Netherlands Chamber Choir (Philips), and Andrew Parrott with the Taverner Consort and Players (Virgin Classics). A more recent recording by Philippe Herreweghe and the Collegium Vocale Gent offers the second version of Bach's *St. John* Passion, from 1725, which (among other changes) replaces the more familiar opening chorus, "Herr, unser Herrscher," with the chorale-based "O Mensch bewein dein Sünde groß" (better known as the closing chorus of Part I of Bach's *St. Matthew* Passion) and replaces the more familiar closing chorale, "Ach Herr, laß dein lieb Engelein," with the more elaborate "Christe, du Lamm Gottes" (Harmonia

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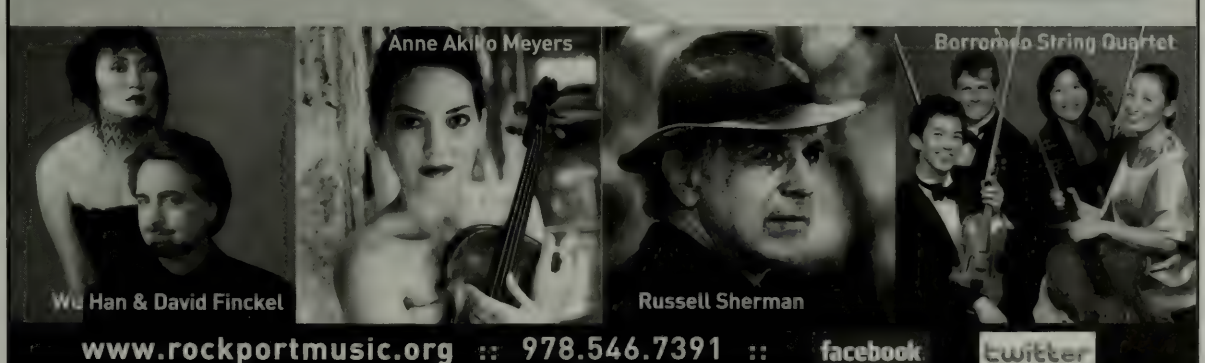
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Mundi). Craig Smith recorded the 1725 version of the *St. John* Passion with Emmanuel Music in 1999 (Koch International Classics), as did Peter Neumann with the Collegium Cartusianum and Cologne Chamber Choir (Md&g). Helmuth Rilling's recording of the "1724" version with the Stuttgart Bach Collegium and Gächinger Kantorei Stuttgart includes an extra disc offering the five additional movements used by Bach in the second (1725) version of the *St. John* Passion (the opening and closing choruses plus the three alternative arias) as well as some other revisions made for later performances, along with spoken commentary by Rilling as to Bach's likely reasons for the changes (Hänssler Classic; note that this has been available in separate editions offering the commentary in either English or German). Of the soloists singing in this week's BSO performances, Ingeborg Danz can be heard on Helmuth Rilling's recording of the *St. John* Passion (Hänssler Classic); Christoph Prégardien on the recording led by Frans Brüggen (Philips) as well as on a recording of the 1749 version led by Hermann Max (Capriccio), and in a five-disc set including both the *St. John* and *St. Matthew* Passions led by Sigiswald Kuijken (Deutsche Harmonia Mundi); Hanno Müller-Brachmann on the new recording led by John Eliot Gardiner (Soli Deo Gloria), and David Kravitz on the recording led by Craig Smith (Koch International).

Noteworthy older recordings of the *St. John* Passion include Karl Richter's from 1964 with the Munich Bach Orchestra and Choir and soloists including Evelyn Lear, Ernst Haefliger, and Hermann Prey (DG Archiv); Karl Münchinger's from 1974 with the Stuttgart Chamber Orchestra, Stuttgart Hymnus Boys Choir, and soloists including Elly Ameling, Julia Hamari, Walter Berry, and Hermann Prey (London/Decca), and a 1971 recording—sung in an English translation by Peter Pears and Imogen Holst, daughter of the composer Gustav Holst—with Benjamin Britten conducting the English Chamber Orchestra, Wandsworth School Boys' Choir, and, among the soloists, Heather Harper, Peter Pears, Robert Tear, Gwynne Howell, and John Shirley-Quirk (London/Decca). And perhaps it's worth noting, too, that the very first truly complete recording of the *St. John* Passion, made in 1950, was also sung in English, with Robert Shaw conducting the Robert Shaw Chorale, the Collegiate Chorale, the "RCA Victor Orchestra" (actually an ensemble of New York-based freelance musicians), and, among the soloists, baritone Mack Harrell as Jesus, soprano Adele Addison, and mezzo-soprano Blanche Thebom (originally RCA).

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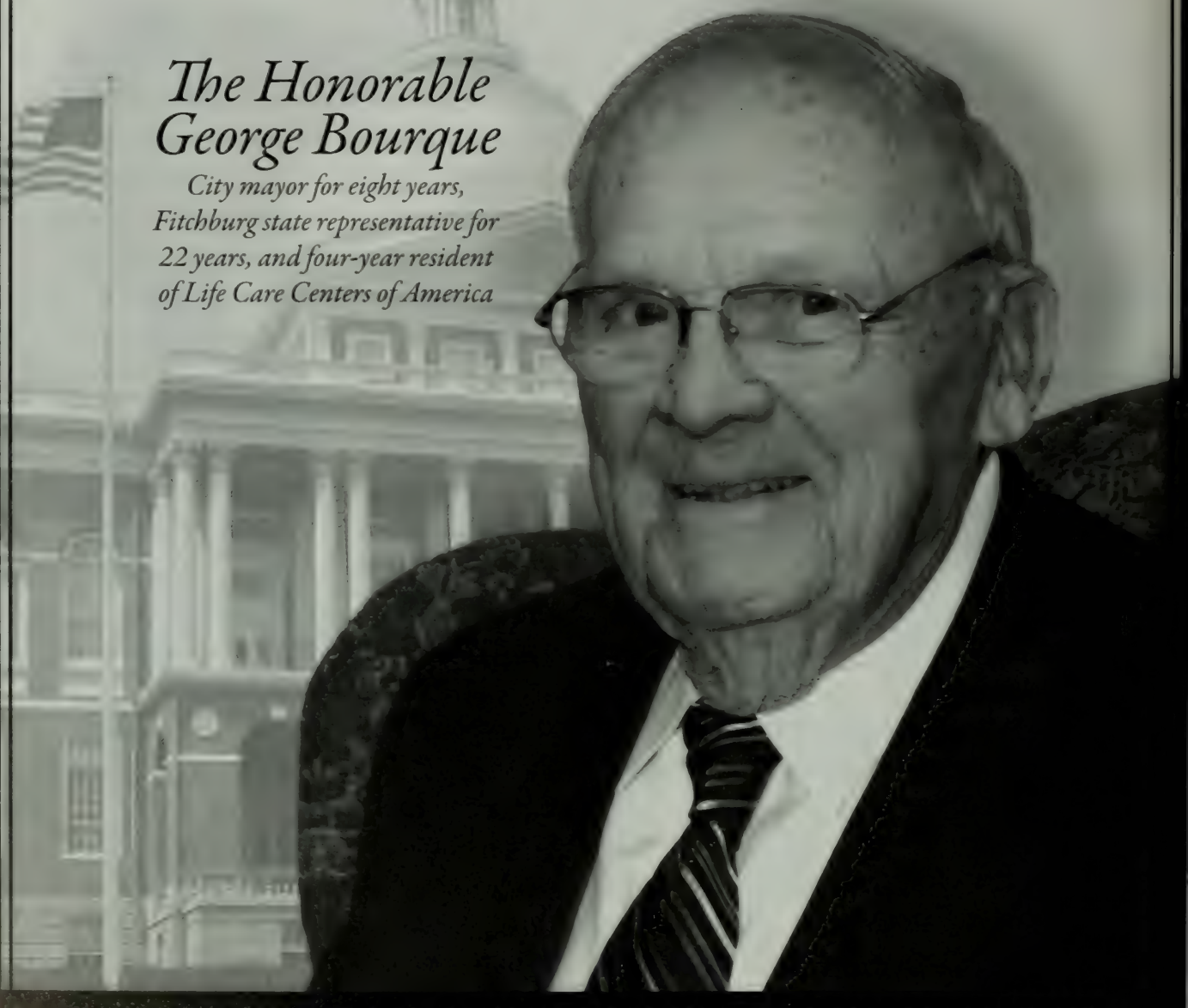
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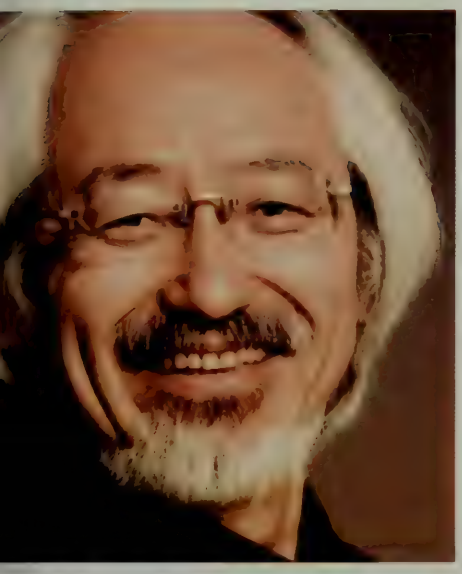
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Masaaki Suzuki

Masaaki Suzuki makes his Boston Symphony Orchestra debut with this week's performances of Bach's *St. John* Passion. Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained the ensemble's music director ever since, garnering acclaim with regular appearances at major venues and festivals in Europe and the United States. He is now regularly invited to collaborate with renowned European period ensembles, such as Collegium Vocale Gent and the Freiburg Baroque Orchestra (with which he visited several European capitals last season), and with modern instrument orchestras in repertoire as diverse as Britten, Haydn, Mendelssohn, Mozart, and Stravinsky. Recent and upcoming engagements include the Boston Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Melbourne Symphony, Rotterdam Philharmonic, and Zurich Tonhalle, as well as return visits to the Netherlands Radio Chamber Philharmonic Orchestra and Choir. Mr. Suzuki's critically acclaimed discography on the BIS label features Bach's complete works for harpsichord as well as the composer's major choral works and sacred cantatas with Bach Collegium Japan (of which he has already completed over forty volumes of a project to record the complete series). In 2010 he and his ensemble were awarded a German Record Critics' Award (Preis der Deutschen Schallplattenkritik) for their recording of Bach motets. Highlights of his current season with Bach Collegium Japan include 20th-anniversary concerts in Tokyo and a United States tour, as well as a visit to the Hong Kong Arts Festival. Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist; this year he gives solo performances at New York's Carnegie Hall

and the Hong Kong Festival. Born in Kobe, Japan, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and head of the early music department at the Tokyo University of the Arts, he is currently Visiting Professor of Choral Conducting at the Yale School of Music and Yale Institute of Sacred Music and conductor of the Yale Schola Cantorum. In April 2001 Masaaki Suzuki was decorated with Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik from Germany.



Christoph Prégardien

One of the world's most versatile lyric tenors, Christoph Prégardien is especially noted for his Lied recitals. This season he can be heard in London's Wigmore Hall, Antwerp, the Amsterdam Concertgebouw, and the Schubertiade, as well as on tour in Japan, South Korea, and Switzerland. He performs Schubert's *Die schöne Müllerin* at the Heidelberger Frühling festival and Hans Zender's arrangement of Schubert's *Winterreise* at the Opernfestspiele Heidenheim. He recently joined Canada's Ensemble Pentaèdre for the world premiere of an arrangement of *Winterreise* for tenor, accordion, and wind quintet, performed in Montreal and Israel and on an acclaimed recording. Christoph Prégardien appears with renowned orchestras worldwide, including the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam, Staatskapelle Dresden, Leipzig Gewandhaus Orchestra, National Orchestra of Spain, London's Philharmonia Orchestra, and the Philharmonie de Radio France, as well as the Boston, St. Louis, and San Francisco symphony orchestras. His orchestral repertoire includes the great oratorios and passions, as well as works from the seventeenth century (Monteverdi, Purcell, Schütz) and twentieth century (Britten, Killmayer, Rihm, Stravinsky). He has collaborated with such conductors as Barenboim, Chailly, Gardiner, Harnoncourt, Herreweghe, Luisi, Metzmacher, Nagano, Sawallisch, and Thielemann. His operatic roles include Tamino (*Die Zauberflöte*), Almaviva (*Il barbiere di Siviglia*), Fenton (*Falstaff*), Don Ottavio (*Don Giovanni*), Titus in Mozart's *La clemenza di Tito*, and Ulysses in Monteverdi's

Il ritorno d'Ulisse in patria. Many of his more than 130 recordings for such labels as BMG, EMI, DG, Philips, Sony, Erato, and Teldec have been awarded international prizes. His celebrated recordings of German romantic song have won the Orphée d'Or of the Académie du Disque Lyrique as well as the Prix Georg Solti, German Record Critics' Prize, Edison Award, Cannes Classical Award, and the Diapason d'Or, to name a few. In a new long-term collaboration with the Dutch label Challenge Classics, he has released Schubert's *Die schöne Müllerin* (accompanied by Michael Gees) and *Schwanengesang* (accompanied by Andreas Staier). *Die schöne Müllerin*, named a *Gramophone* Editor's Choice and "Best of the Year," was honored at MIDEM 2009 with "Record of the Year" and the "Vocal Recitals" awards. His most recent recordings include an album of songs by Schubert, Mahler, Wolf, Loewe, and others entitled "Between Life and Death" (again with Mr. Gees) and Hugo Wolf's *Italienisches Liederbuch* with soprano Julia Kleiter and pianist Hilko Dumno. Teaching remains an important part of Christoph Prégardien's musical life. From 2000 to 2004 he taught at Zurich's Hochschule für Musik und Theater, and since 2004 he has been a professor at the Academy of Music in Cologne. As part of Schott's "Master Class" series, he has published an innovative multi-media DVD/book addressing vocal technique and musical interpretation. Christoph Prégardien's only previous Boston Symphony appearances were in February 1996, in Haydn's *The Seasons* under the direction of Marek Janowski.



Hanno Müller-Brachmann

Making his BSO subscription series debut this week, Hanno Müller-Brachmann appeared twice with the orchestra during the final weekend of the 2008 Tanglewood season, in Beethoven's Mass in C and Ninth Symphony. Mr. Müller-Brachmann began his musical training in Basel and in Freiburg, attended Dietrich Fischer-Dieskau's Lied classes in Berlin, and continues to study with Rudolf Piernay. He has sung with many of the world's leading orchestras and conductors, including performances of Bach's *St. Matthew* Passion with the London Philharmonic under Masur; Bach's *St. John* Passion with the Monteverdi Choir and Orchestra under Gardiner, and the Leipzig Gewandhausorchester under Chailly; Berlioz's *Roméo et Juliette* with the Berlin

Staatskapelle under Luisi; Schubert's *Alfons und Estrella* with the Berlin Philharmonic under Harnoncourt; Beethoven's Ninth Symphony with the Philharmonia Orchestra under Dohnányi, and the Leipzig Gewandhaus Orchestra under Chailly; Beethoven's Ninth and Rossini's *Stabat Mater* with the Orchestra Sinfonica di Milano Giuseppe Verdi under Chailly; Britten's *War Requiem* with the European Youth Orchestra under Ashkenazy, and the Orchestre National de France under Masur; Schoenberg's *Survivor from Warsaw* with the Southwest German Radio Symphony Orchestra under Gielen; Mahler's *Kindertotenlieder* with the Sinfonieorchester Basel under Holliger, and Mahler's *Des Knaben Wunderhorn* with the Orchestre Philharmonique de Radio France under Chung. He made his Carnegie Hall debut with the Chicago Symphony Orchestra under Barenboim and has sung at the festivals of Granada, Dresden, Salzburg, Lucerne, Vienna's Klangbogen, and the BBC Proms. He made his operatic debut in 1996 in Telemann's *Orpheus* under René Jacobs at Deutsche Staatsoper Berlin, where he has been a member of the ensemble since 1998 and where he is currently singing the great Mozart roles of Leporello, Figaro, Guglielmo, and Papageno, as well as his first Wotan, under Barenboim. His other roles there include Amfortas (*Parsifal*) under Barenboim, Kaspar (*Der Freischütz*), Orest (*Elektra*), Tomsky (*The Queen of Spades*), and Golaud (*Pelléas et Mélisande*). At Bavarian State Opera he has sung Orest, Guglielmo, Papageno, and Figaro. He made his San Francisco Opera debut as Guglielmo under Gielen. He made his Hamburg State Opera debut as Amfortas, and for Vienna State Opera he has sung Guglielmo and Leporello. Also devoted to the German Lied, he has presented recitals in Berlin at both the Staatsoper and Philharmonie, as well as in Graz, Amsterdam, Antwerp, Tokyo, Hamburg, Paris, Lausanne, London's Wigmore Hall, and at



the Schwarzenberg Schubertiade, Berlin Festwochen, Ittingen, and Edinburgh festivals. He works with the pianists Burkhard Kehring, András Schiff, Philippe Jordan, Graham Johnson, Malcolm Martineau, and Daniel Barenboim, and also teaches at Berlin's Hochschule für Musik Hanns Eisler. Hanno Müller-Brachmann has appeared on radio and television and has recorded Schubert recital discs (Harmonia Mundi and Naxos) and a Schumann recital disc (Hyperion). His recordings also include *Die Zauberflöte* under Claudio Abbado (Deutsche Grammophon), which was named *Gramophone*'s "Best Opera Recording of the Year," and, most recently, the *St. Matthew* Passion (Decca) with Chailly and the Leipzig Gewandhaus Orchestra.



Hana Blažíková

Soprano Hana Blažíková makes her Boston Symphony Orchestra debut with this week's performances of the *St. John* Passion. Born in Prague, Ms. Blažíková graduated in 2002 from the Prague Conservatory, having studied there with Jiří Kotouč. She undertook further study with Poppy Holden, Peter Kooij, Monika Mauch, and Howard Crook. Ms. Blažíková specializes in the interpretation of Baroque, Renaissance, and medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent, Bach Collegium Japan, Sette Voci, Gli Angeli Genève, La Fenice, Tafelmusik, Collegium 1704, Collegium Marianum, and Musica Florea, among others. She has performed at many European festivals, including Prague Spring, Oude Muziek Utrecht, Resonanzen (Vienna), Tage Alter Musik (Regensburg), Festival de Sablé, Festival de La Chaise-Dieu, Festival de Saintes, and the Hong Kong Arts Festival. Ms. Blažíková also plays gothic harp and presents concerts in which she accompanies herself on that instrument. In addition she is a member of the Tiburtina Ensemble, which specializes in Gregorian chant and early medieval polyphony.

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Ingeborg Danz

Making her BSO subscription series debut this week, German contralto Ingeborg Danz previously appeared with the Boston Symphony Orchestra at Tanglewood in 1991, in Bach cantatas 26 and 149 under the direction of Helmuth Rilling. Ms. Danz studied with Heiner Eckels in Detmold. While still a student, she received several prizes, as well as scholarships from Deutscher Musikrat and the Richard Wagner Federation. Although she has appeared on the operatic stage, notably in Hamburg, her main focus is oratorio, concert, and Lied, including performances with Helmuth Rilling and the Internationale Bachakademie Stuttgart and with Collegium Vocale Gent under Philippe Herreweghe. While acclaimed as one of her generation's finest Bach performers, she also has in her repertoire such late Romantic works as Mahler's symphonies, Berlioz's *Nuits d'été*, and Schumann's *Faust-Szenen*, as well as sacred music of Bruckner and Beethoven. She has performed with such conductors as Riccardo Muti, Claudio Abbado, Christopher Hogwood, Philippe Herreweghe, Riccardo Chailly, Heinz Holliger, and Helmuth Rilling, at venues including La Scala and the Lucerne and Salzburg festivals, and with many of the world's leading orchestras, among them the Royal Concertgebouw Orchestra Amsterdam, Vienna Philharmonic, Munich Philharmonic, the Gewandhaus Orchestra of Leipzig, the Bavarian Radio Symphony, Deutsches Symphonie-Orchester Berlin, NDR Hamburg, the Swedish Radio Symphony Orchestra, NHK Symphony, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony (Washington, D.C.), and Chicago Symphony. Recent and upcoming engagements include Beethoven's Ninth Symphony with the Royal Flemish Orchestra under Herreweghe; performances with the Philharmonischer Chor Berlin, Montreal Symphony, Gewandhaus Orchestra, Maggio Musicale Fiorentino, and Berlin Philharmonic, among others, and a chamber concert with the organist Edgar Krapp at the Lied und Lyrik Festival in Kloster Banz. A dedicated Lieder singer, Ms. Danz has earned acclaim for her recitals with pianist Michael Gess and for a joint recital tour with Juliane Banse, Christoph Prégardien, and Olaf Bär (and later with the tenor James Taylor). With Mr. Bär she also gave further concerts at the Rheingau Musik Festival. Ingeborg Danz has appeared on radio and television and on many recordings, including Mozart Masses with Nikolaus Harnoncourt (Teldec), several discs with Philippe Herreweghe (Harmonia Mundi), her first recital disc (Brahms Lieder), and Bach's *St. Matthew* Passion, *St. John* Passion, B minor Mass, and *Christmas*

Oratorio (all with Helmuth Rilling on Hänssler). Her Brahms recital disc with pianist Helmut Deutsch is part of Brilliant Classics' CD box set of the complete works of Johannes Brahms.



David Kravitz

In 2010-11, David Kravitz sings the Businessman in Strauss's *Intermezzo* for his New York City Opera debut and appears as the United Nations Delegate in the world premiere of Tod Machover's *Death and the Powers* at Opéra de Monte-Carlo, with subsequent performances of the work at Chicago Opera Theater and in Boston in a production by the American Repertory Theater. He also returns to Opera Boston as the Provost Marshall and Gold Merchant in Hindemith's rarely performed *Cardillac*, sings Handel's *Messiah* for his Baltimore Symphony Orchestra debut, performs Pilate in Bach's *St. John* Passion with the Boston Symphony under Masaaki Suzuki, appears as Nick Shadow in *The Rake's Progress* with Emmanuel Music, and sings Taddeo in *L'italiana in Algeri* with Boston Midsummer Opera. Future seasons bring appearances with Atlanta Opera, Opera Memphis, Florentine Opera, Boston Lyric Opera, and Central City Opera. In 2009 he joined Glimmerglass Opera for Dr. Grenvil in *La traviata* and Mr. Kofner in *The Consul*, sang his first Germont in *La traviata* with the Pioneer Valley Symphony, was a soloist in *Elijah* with the Boston Symphony Orchestra, joined Opera Boston for Baron Grog in *La Grande-Duchesse de Gérolstein*, and traveled to Opera Theatre of Saint Louis for Lord Salt in the world premiere of *The Golden Ticket*. Mr. Kravitz has sung Handel's *Messiah* in both Carnegie Hall and Avery Fisher Hall. He has appeared with the Boston Symphony Orchestra under James Levine and Seiji Ozawa, the Orchestra of St. Luke's under Roger Norrington, Boston Baroque under Martin Pearlman, the Cantata Singers under David Hoose, the Handel & Haydn Society under Grant Llewellyn, and in Emmanuel Music's renowned Bach cantata series under Craig Smith. As a chamber musician, he has appeared with the Boston Chamber Music Society and with Boston's Fibonacci String Quartet. Mr. Kravitz has sung world or regional premieres of numerous contemporary works, including Edward Cohen's opera *The Bridal Night* and Andy Vores's song cycle *Goback Goback* with Collage New Music (the latter named one of the best classical performances of 2003 by the *Boston Phoenix*), as well as

works by John Harbison, Tod Machover, James Primosch, Thomas Whitman, and George Rochberg. He can be heard on Koch International Classics' recordings of Bach's Cantata BWV 20 and *St. John* Passion (1725 version) with Emmanuel Music, and on New World's recording of Peter Child's *Estrella* with the Cantata Singers. Mr. Kravitz's most recent BSO appearances were as a soloist in Mendelssohn's *Elijah* led by Rafael Frühbeck de Burgos in April 2010 in Boston and at New York's Carnegie Hall. Previous BSO appearances have included concert performances of Schoenberg's *Moses und Aron* in Boston and of Berlioz's *Les Troyens* in Boston and at Tanglewood with James Levine conducting.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus gave its first performance in April 1970 and continues to celebrate its 40th anniversary this season. In 2010-11 at Symphony Hall, the ensemble joins the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 and Stravinsky's *Oedipus Rex* led by James Levine; music from Falla's *Atlàntida* led by Rafael Frühbeck de Burgos; Bach's *St. John* Passion led by Masaaki Suzuki, and, to close the BSO's subscription season, Berlioz's *Roméo et Juliette* led by Charles Dutoit. Last summer, the chorus and founding conductor John Oliver celebrated the anniversary by joining the BSO in works by Mahler, Stravinsky, Mozart, Poulenc, Holst, and Beethoven. With John Oliver conducting, it began its 2010 summer season with an all-French Prelude Concert in Ozawa Hall and opened the BSO's final Tanglewood concert with Bach's *Jesu, meine Freude*. Also last summer it joined the Tanglewood Music Center Orchestra in Mahler's Symphony No. 3, and Keith Lockhart and the Boston Pops Orchestra in the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard

Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers but soon expanded to a complement of 120 singers and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. The chorus made its Carnegie Hall debut on October 10, 1973, in Berlioz's *La Damnation de Faust* with Seiji Ozawa and the orchestra. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in music of Berlioz, including the Asian premiere of the composer's *Messe solennelle*. In 2001 the chorus joined Bernard Haitink and the BSO during their tour of European music festivals for music of Stravinsky and Ravel, also performing an *a cappella* program of its own in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also giving its own *a cappella* concerts in Essen and Trier. The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, recorded in October 1973, received a Grammy nomination for Best Choral Performance of 1975. In 1979 the ensemble received a Grammy nomination for its album of *a cappella* 20th-century American choral music recorded at the express invitation of Deutsche Grammophon, and its recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography on BSO Classics, all drawn from live performances, include a disc of *a cappella* music by Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin released to mark the ensemble's 40th anniversary, and, with James Levine and the BSO, Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the BSO and Tanglewood Festival Chorus.

Besides their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia; participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan, and sang Verdi's Requiem with Charles Dutoit to help close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Open-

ing Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its forty-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.



John Oliver

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* led by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf, soon after which Leinsdorf asked him to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, Mr. Oliver was named Director of

Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. He has since prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returned to the BSO podium to open the BSO's final Tanglewood concert of last summer with a TFC performance of Bach's motet, *Jesu, meine Freude*.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for

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Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. Mr. Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Tanglewood Festival Chorus
John Oliver, Conductor

(Bach *St. John* Passion, April 21-23, 2011)

The Tanglewood Festival Chorus is celebrating its 40th anniversary this season. In the following list, § denotes membership of 40 years * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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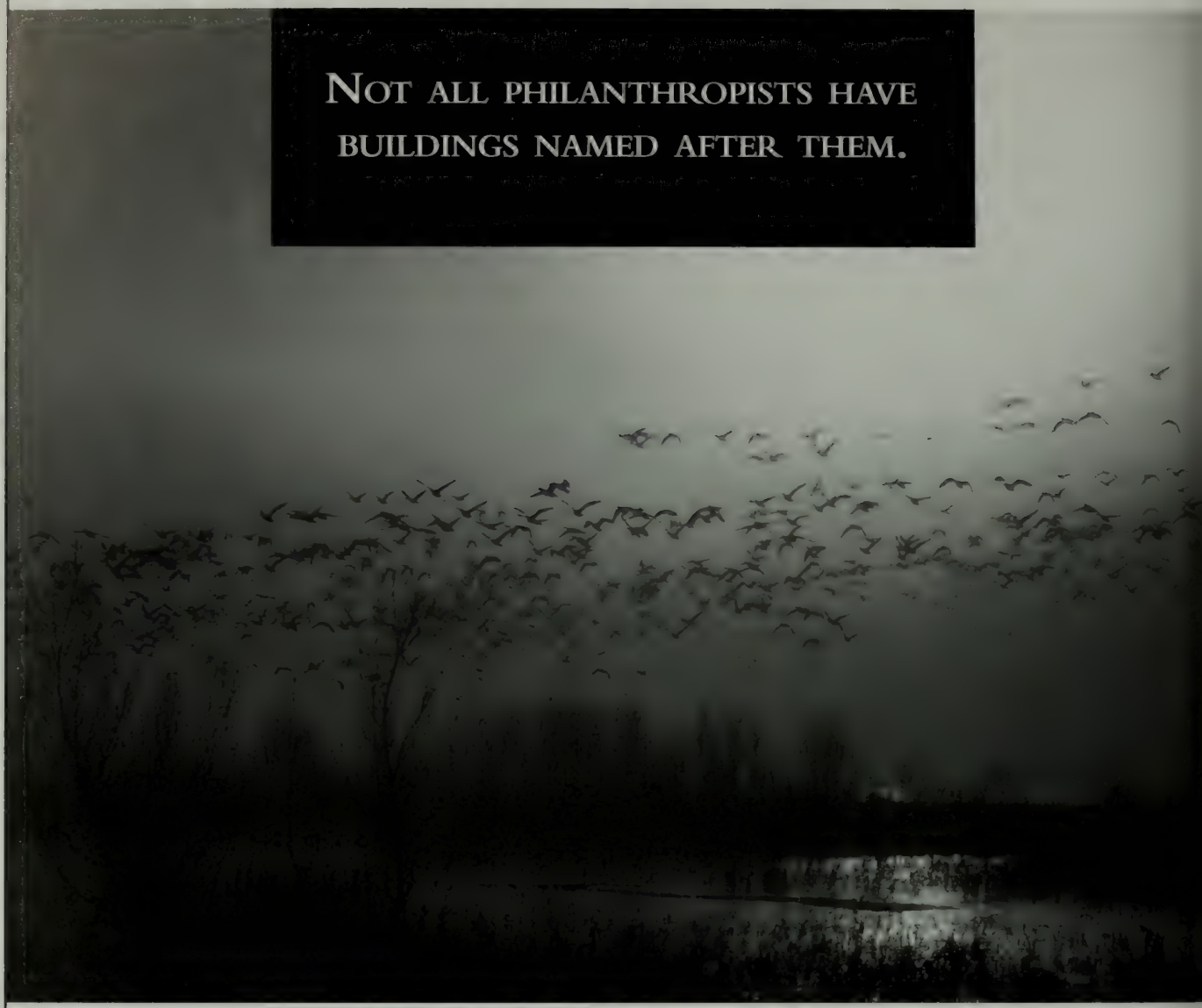
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Next Program...

Thursday, April 28, 8pm
Friday, April 29, 1:30pm
Saturday, April 30, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

REGER — VARIATIONS AND FUGUE ON A THEME OF MOZART, OPUS 132

Theme (Andante grazioso)
Variation I. L'istesso tempo
Variation II. Poco agitato
Variation III. Con moto
Variation IV. Vivace
Variation V. Quasi presto
Variation VI. Sostenuto (quasi Adagietto)
Variation VII. Andante grazioso
Variation VIII. Sostenuto
Fugue (Allegretto grazioso)

{ INTERMISSION }

LISZT — PIANO CONCERTO NO. 2 IN A

SIMON TRPČESKI

RAVEL — "BOLERO"

PRE-CONCERT TALKS BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY

The young Macedonian pianist Simon Trpčeski makes his Boston Symphony Orchestra debut under the baton of frequent guest conductor Rafael Frühbeck de Burgos performing Liszt's exciting Piano Concerto No. 2, an innovative, sparkling, one-movement work. 2011 marks the bicentennial of Liszt's birth. Two orchestral showpieces bookend the concerto. The German composer Max Reger (1873-1916) was a transitional figure between the Romantic and modern eras, but had a strong sense of the Germanic musical tradition. His Variations and Fugue employ a theme from one of Mozart's most beloved piano sonatas, the A major K.331. Ravel's familiar but always exotic-sounding *Bolero* completes the program.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'B' April 28, 8-9:40
Friday 'B' April 29, 1:30-3:20
Saturday 'A' April 30, 8-9:40

RAFAEL FRÜHBECK DE BURGOS, conductor
SIMON TRPČESKI, piano

REGER	Variations and Fugue on a Theme by Mozart
LISZT	Piano Concerto No. 2
RAVEL	*Boléro*

Sunday, May 1, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

DUTILLEUX	*Les Citations*, for oboe, percussion, harpsichord, and double bass
TOMASI	*Cinq Danses profanes et sacrées*, for wind quintet
RAVEL	Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet
DEBUSSY	Sonata for flute, viola, and harp
FRANÇAIX	Dectet, for winds and strings

Wednesday, May 4, 7:30pm (Open Rehearsal)
Thursday 'C' May 5, 8-9:45
Friday 'B' May 6, 1:30-3:15
Saturday 'B' May 7, 8-9:45

CHARLES DUTOIT, conductor
BERNARDA FINK, mezzo-soprano
JEAN-PAUL FOUCHÉCOURT, tenor
LAURENT NAOURI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

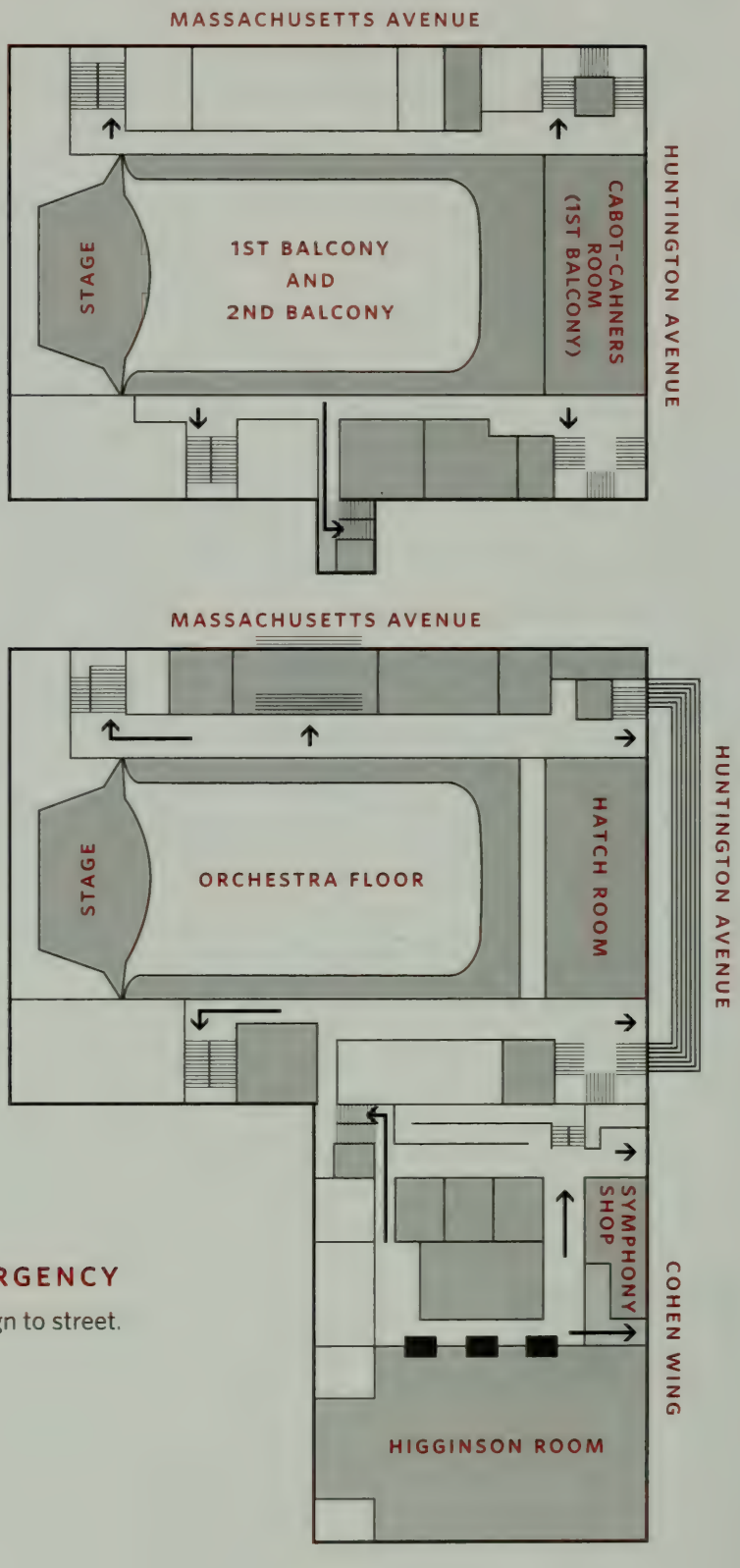
BERLIOZ *Roméo et Juliette*

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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Please note that smoking is not permitted anywhere in Symphony Hall.

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Boston Symphony Orchestra

130th season, 2010–2011

Thursday, April 21, 8pm
Friday, April 22, 1:30pm
Saturday, April 23, 8pm

Symphony Hall, Boston

J.S. BACH

THE PASSION ACCORDING TO ST. JOHN, BWV 245

(version IV, 1749)

Text and Translation

MASAAKI SUZUKI conducting

CHRISTOPH PRÉGARDIEN, tenor (Evangelist and arias)
HANNO MÜLLER-BRACHMANN, bass-baritone (Jesus and arias)
HANA BLAŽÍKOVÁ, soprano (arias)
INGEBORG DANZ, contralto (arias)
DAVID KRAVITZ, baritone (Peter; Pilate)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

PATRONS PLEASE NOTE: Due to the devotional and often quiet nature of the music, please make every effort to turn the pages of this text booklet as quietly as possible. Thank you for your cooperation.

JOHANN SEBASTIAN BACH

"JOHANNESPASSION" ("ST. JOHN PASSION"), BWV 245 (VERSION IV, 1749)

PART ONE

1. CHORUS

Herr, unser Herrscher, dessen Ruhm
in allen Landen herrlich ist!
Zeig uns durch deine Passion,
daß du, der wahre Gottessohn,
zu aller Zeit,
auch in der größten Niedrigkeit,
verherrlicht worden bist!

Lord, our ruler, whose glory
is magnificent everywhere!
Show us through your passion,
that you, the true son of God,
at all times,
even in the most lowly state,
are glorified!

2a. RECITATIVE

Evangelist: Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammlete sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:
Jesus: Wen suchet ihr?
Evangelist: Sie antworteten ihm:

Evangelist: Jesus went with his disciples over the brook Kidron, where there was a garden which Jesus and his disciples entered. But Judas, who betrayed him, also knew the place, for Jesus often met there with his disciples. Now Judas had got a band of soldiers and officers from the chief priests and the Pharisees, and he came to the place with lanterns, torches and weapons. As Jesus knew everything that was going to happen to him, he came forward and said to them:
Jesus: Who are you looking for?
Evangelist: They answered him:

2b. CHORUS

Jesum von Nazareth.

Jesus of Nazareth.

2c. RECITATIVE

Evangelist: Jesus spricht zu ihnen:
Jesus: Ich bin's.
Evangelist: Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:
Jesus: Wen suchet ihr?
Evangelist: Sie aber sprachen:

Evangelist: Jesus said to them:
Jesus: I am he.
Evangelist: But Judas, who betrayed him, was standing with them. When Jesus said to them, "I am he," they moved back and fell to the ground. He asked them a second time:
Jesus: Who are you looking for?
Evangelist: And they said:

2d. CHORUS

Jesum von Nazareth.

Jesus of Nazareth.

2e. RECITATIVE

Evangelist: Jesus antwortete:
Jesus: Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

Evangelist: Jesus replied:
Jesus: I have told you that I am he. If you are looking for me, then let these go!

3. CHORALE

O große Lieb, o Lieb ohn alle Maße,
die dich gebracht auf diese Marterstraße.
Ich lebte mit der Welt in Lust und Freuden,
und du mußt leiden.

O great love, o love without any limits, that has brought you along this way of martyrdom.
I lived with the world in pleasure and delight,
and you must suffer.

4. RECITATIVE

Evangelist: Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:
Jesus: Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Evangelist: In this way the word was fulfilled which said: I have lost none of those which you gave to me. Then Simon Peter had a sword and he drew it out and struck the chief priest's servant and cut off his right ear; and the servant was called Malchus. Then Jesus said to Peter:
Jesus: Put up your sword in its scabbard! Shall I not drink the cup which my Father has given me?

5. CHORALE

Dein Will gescheh, Herr Gott, zugleich
auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;
wehr und steur allem Fleisch und Blut,
das wider deinen Willen tut!

May your will be done, Lord God, together
on earth as in heaven.
Grant us patience in time of suffering,
obedience in love and sorrow;
restrain and guide all flesh and blood,
that acts against your will.

6. RECITATIVE

Evangelist: Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Jüden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

Evangelist: But the soldiers and their commander and the servants of the Jews arrested Jesus and bound him and led him first to Annas, who was the father-in-law of Caiaphas, and was the high priest that year. But it was Caiaphas who advised the Jews that it was expedient that one man should die for the people.

7. ARIA (Alto)

Von den Stricken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen
völlig zu heilen,
läßt er sich verwunden.

From the bonds of my sins
to set me free,
my Saviour is bound.
From all infections of vice
to heal me completely,
he gives himself to be wounded.

8. RECITATIVE

Evangelist: Simon Petrus aber folgete Jesu nach und ein ander Jünger.

Evangelist: But Simon Peter and another disciple followed Jesus.

Please turn the page quietly.

9. ARIA (SOPRANO)

Ich folge dir gleichfalls mein Heiland
mit Freuden
und lasse dich nicht,
mein Heiland, mein Licht.
Mein sehnlicher Lauf
hört nicht eher auf,
bis daß du mich lehrest, geduldig zu leiden.

Likewise I follow you, my Saviour,
with joy
and do not let you go,
my Saviour, my light.
My ardent course
does not cease before
you have taught me to suffer patiently.

10. RECITATIVE

Evangelist: Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Maid: Bist du nicht dieses Menschen Jünger einer?
Evangelist: Er sprach:
Peter: Ich bin's nicht.
Evangelist: Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:
Jesus: Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.
Evangelist: Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:
Servant: Solltest du dem Hohenpriester also antworten?
Evangelist: Jesus aber antwortete:
Jesus: Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

Evangelist: This disciple was known to the chief priest and he went along with Jesus into the palace of the chief priest. But Peter stood without by the door. Then the other disciple who was known to the high priest, went out and spoke to the woman in charge of the door and led Peter within. Then the woman in charge of the door, the maid, said to Peter:
Maid: Are not you one of this man's disciples?

Evangelist: He said:
Peter: I am not.
Evangelist: The servants and officers were standing there and had made a charcoal fire (for it was cold) and were warming themselves. Peter stood by them and warmed himself. The chief priest questioned Jesus about his disciples and his teaching. Jesus answered him:
Jesus: I have spoken openly before all the world. I have always taught in the synagogue and in the temple, where all the Jews gather together, and have spoken nothing in secret. Why therefore do you question me? Question those who have heard about what I have spoken to them! See, they themselves know what I have said.
Evangelist: As he spoke in this way, one of the servants who was standing by struck Jesus with his hand and said:
Servant: Should you reply to the chief priests in this way?
Evangelist: Jesus answered:
Jesus: If I have spoken badly, then show what was wrong. But if I have spoken rightly, why do you strike me?

11. CHORALE

Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht?
Du bist ja nicht ein Sünder
wie wir und unsre Kinder,
von Missetaten weißt du nicht.

Who has struck you in this way,
my Saviour, and with torments
treated you so badly?
You are indeed not a sinner
as we and our children are,
of wrongdoing you know nothing.

Ich, ich und meine Sünden,
die sich wie Körnlein finden
des Sandes an dem Meer,
die haben dir erreget
das Elend, das dich schläget,
und das betrübte Marterheer.

I, I, and my sins,
that are as many as grains
of sand by the sea,
have provoked for you
the misery that has struck you,
and the host of troubles and torment.

12a. RECITATIVE

Evangelist: Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas.
Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

Evangelist: And Annas sent him bound to the chief priest Caiaphas.
As Simon Peter stood and warmed himself, they said to him:

12b. CHORUS

Bist du nicht seiner Jünger einer?

Aren't you one of his disciples?

12c. RECITATIVE

Evangelist: Er leugnete aber und sprach:
Peter: Ich bin's nicht.
Evangelist: Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:
Servant: Sahe ich dich nicht im Garten bei ihm?
Evangelist: Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Evangelist: But he denied it and said:
Peter: I am not.
Evangelist: One of the chief priest's servants, a relative of the man whose ear Peter had cut off, said:
Servant: Did I not see you in the garden with him?
Evangelist: Then Peter denied it again, and at once the cock crew. Then Peter thought of Jesus's words and went out and wept bitterly.

13. ARIA (TENOR)

Ach, mein Sinn,
wo willt du endlich hin,
wo soll ich mich erquicken?
Bleib ich hier,
oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
und im Herzen
stehn die Schmerzen
meiner Missetat,
weil der Knecht den Herrn verleugnet hat.

Ah, my soul,
where will you finally go,
where shall I find relief?
Should I stay here,
or should I wish
that hills and mountains were behind me?
In the world there is no council,
and in my heart
are the pains
of my wrongdoing,
since the servant has denied the Lord.

14. CHORALE

Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein' ernsten Blick
bitterlichen weinet.
Jesu, blicke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!

Peter, who does not think back at all,
denies his God,
but then at a look of reproach
weeps bitterly.
Jesus, look at me also
if I am reluctant to repent;
when I have done evil,
stir up my conscience!

INTERMISSION

PART TWO

15. CHORALE

Christus, der uns selig macht,
kein Bös' hat begangen,
der ward für uns in der Nacht
als ein Dieb gefangen,
geführt für gottlose Leut
und fälschlich verklaget,
verlacht, verhöhnt und verspeit,
wie denn die Schrift saget.

Christ, who makes us blessed
and has done no wrong,
was for us in the night
seized like a thief,
led before godless people
and falsely accused,
derided, mocked and spat upon,
as the scripture says.

16a. RECITATIVE

Evangelist: Da führeten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:
Pilatus: Was bringet ihr für Klage wider diesen Menschen?
Evangelist: Sie antworteten und sprachen zu ihm:

Evangelist: Then they led Jesus from Caiaphas to the hall of judgement, and it was early. And they did not go into the hall of judgement, so that they would not become defiled, but would be able to eat the Passover meal. Then Pilate came out to them and said:
Pilatus: What accusation do you bring against this man?
Evangelist: They replied and said to him:

16b. CHORUS

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

If this man were not a criminal, we would not have brought him before you.

16c. RECITATIVE

Evangelist: Da sprach Pilatus zu ihnen:
Pilatus: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!
Evangelist: Da sprachen die Jüden zu ihm:

Evangelist: Then Pilate said to them:
Pilatus: Then take him away and judge him according to your law!
Evangelist: Then the Jews said to him:

16d. CHORUS

Wir dürfen niemand töten.

We are not allowed to put anyone to death.

16e. RECITATIVE

Evangelist: Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:
Pilatus: Bist du der Jüden König?
Evangelist: Jesus antwortete:
Jesus: Redest du das von dir selbst, oder haben's dir andere von mir gesagte?
Evangelist: Pilatus antwortete:
Pilatus: Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?
Evangelist: Jesus antwortete:
Jesus: Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine

Evangelist: In this way was fulfilled the word of Jesus, which he said to indicate by what sort of death he would die. Then Pilate went back into the hall of judgement and called Jesus and said to him:
Pilatus: Are you the king of the Jews?
Evangelist: Jesus replied:
Jesus: Do you say this of yourself, or did others say it to you about me?
Evangelist: Pilate answered:
Pilatus: Am I a Jew? Your people and the chief priests have handed you over to me. What have you done?
Evangelist: Jesus answered:
Jesus: My kingdom is not of this world; if my kingdom were of this world, then my servants

Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

would fight so that I should not be handed over to the Jews; but now my kingdom is not from here.

17. CHORALE

Ach großer König, groß zu allen Zeiten,
wie kann ich gnugsam diese Treu ausbreiten?

Keins Menschen Herze mag indes ausdenken,
was dir zu schenken.
Ich kann's mit meinen Sinnen nicht erreichen,
womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
im Werk erstatten?

Ah, great king, great in all ages,
how can I make my faithfulness in any way adequate?

No human heart can conceive
what gift is fit to offer you.
My mind cannot imagine
what can be compared to your mercy.
How then can I match your loving deeds
by anything I do ?

18a. RECITATIVE

Evangelist: Da sprach Pilatus zu ihm:
Pilatus: So bist du dennoch ein König?
Evangelist: Jesus antwortete:
Jesus: Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.
Evangelist: Spricht Pilatus zu ihm:
Pilatus: Was ist Wahrheit?
Evangelist: Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:
Pilatus: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?
Evangelist: Da schrieen sie wieder allesamt und sprachen:

Evangelist: Then Pilate said to him:
Pilatus: So are you then a king?
Evangelist: Jesus answered:
Jesus: You say it, I am a king. For this I was born and came into the world, so that I should testify to the truth. Anyone who is of the truth hears my voice.
Evangelist: Pilate said to him:
Pilatus: What is truth?
Evangelist: And when he said this, he went back out to the Jews and said to them.

Pilatus: I find no fault in him. But you have a custom, that I release one unto you; do you wish then that I should release to you the king of the Jews?
Evangelist: They all cried out together and said:

18b. CHORUS

Nicht diesen, sondern Barrabam!

Not this man, but Barrabas!

18c. RECITATIVE

Evangelist: Barrabas aber war ein Mörder.
Da nahm Pilatus Jesum und geißelte ihn.

Evangelist: Now Barrabas was a murderer.
Then Pilate took Jesus and scourged him.

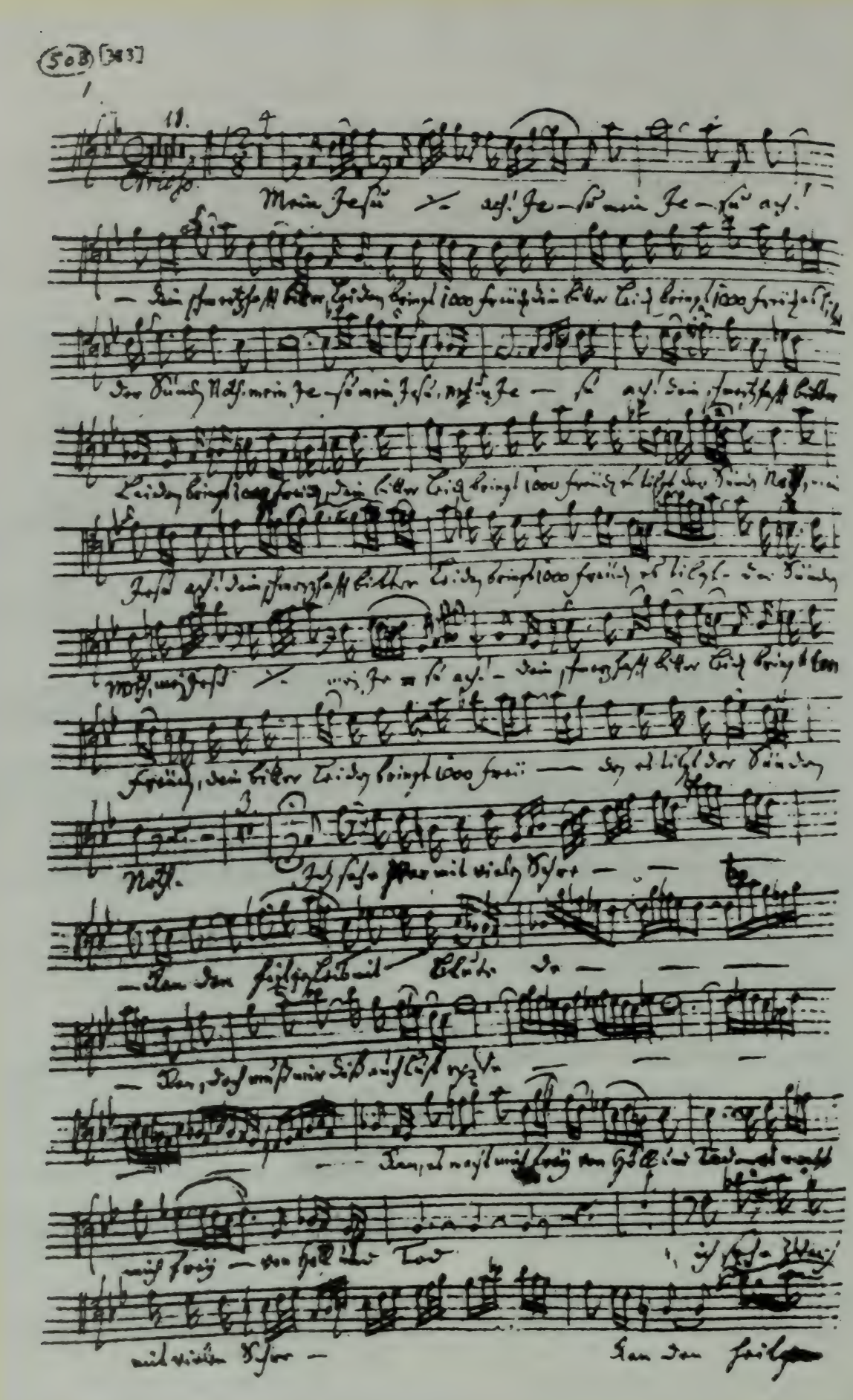
19. ARIOSO (BASS)

Betrachte, meine Seel', mit ängstlichen Vergnügen,
mit bittrer Lust und halb beklemmten Herzen,
dein höchstes Gut in Jesu Schmerzen.
Sieh hier auf Ruten, die ihn drängen,
vor deine Schuld den Isop blühn
und Jesu Blut auf dich zur Reinigung versprengen,
drum sieh' ohn' Unterlaß auf ihn.

Consider, my soul, with anxious delight,

with bitter joy and with a heart half-anguished,
your greatest good in the suffering of Jesus.
Look here at the rods that beat him,
the hyssop blooms on account of your sins,
and sprinkles Jesus's blood on you to cleanse you,
so look upon him unceasingly.

Please turn the page quietly.



Manuscript of the tenor soloist's part for the 1749 version of the aria "Mein Jesu, ach!" (No. 20), with the text entered in Bach's own handwriting

20. ARIA (TENOR)

Mein Jesu, ach!
Dein schmerzhaft bitter Leiden
bringt tausend Freuden,
es tilgt der Sünden Not.
Ich sehe zwar mit Schrecken
den heilgen Leib mit Blute decken;
doch muß mir dies auch Lust erwecken,
es macht mich frei von Höll und Tod.

Oh my Jesus!
Your painful, bitter suffering
brings thousandfold joy,
it extinguishes the distress of sin.
I see with awful terror
this holy body covered with blood;
but this must also awaken joy in me,
for it liberates me from hell and death.

21a. RECITATIVE

Evangelist: Und die Kriegsknechte flochten eine Krone von Dornen und satzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Evangelist: And the soldiers wove a crown of thorns and placed it on his head and put a purple robe on him and said:

21b. CHORUS

Sei gegrüßet, lieber Jüdenkönig!

Hail to you, dear king of the Jews!

21c. RECITATIVE

Evangelist: Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:
Pilatus: Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, dass ich keine Schuld an ihm finde.
Evangelist: Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:
Pilatus: Sehet, welch ein Mensch!
Evangelist: Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

Evangelist: And they gave him blows with their hands. Then Pilate came out again and said to them:
Pilatus: Look, I bring him out to you so that you can know that I find no fault in him.
Evangelist: And so Jesus came out and wore a crown of thorns and a purple robe. And he said to them:
Pilatus: Look, this is the man!
Evangelist: When the chief priests and the officers saw him, they cried out and said:

21d. CHORUS

Kreuzige, kreuzige!

Crucify him, crucify him!

21e. RECITATIVE

Evangelist: Pilatus sprach zu ihnen:
Pilatus: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!
Evangelist: Die Jüden antworteten ihm:

Evangelist: Pilate said to them:
Pilatus: Take him and crucify him; for I find no fault in him!
Evangelist: The Jews answered him:

21f. CHORUS

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

We have a law, and according to the law he should die because he made himself the Son of God.

Please turn the page quietly.

21g. RECITATIVE

Evangelist: Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:
Pilatus: Von wannen bist du?
Evangelist: Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:
Pilatus: Redest du nicht mit mir ? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen ?
Evangelist: Jesus antwortete:
Jesus: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.
Evangelist: Von dem an trachtete Pilatus, wie er ihn loslieβe.

Evangelist: When Pilate heard what they said, he was even more afraid and went back to the hall of judgment and said to Jesus:
Pilatus: Where do you come from?
Evangelist: But Jesus gave him no answer. Then Pilate said to him:
Pilatus: You won't speak to me? Do you not know that I have the power to crucify you, and I have the power to set you free?
Evangelist: Jesus replied:
Jesus: You would have no power over me if it were not given to you from above; therefore, the one who handed me over to you has the greater guilt.
Evangelist: And from then on Pilate endeavoured to set him free.

22. CHORALE

Durch dein Gefängnis, Gottes Sohn,
muß uns die Freiheit kommen;
dein Kerker ist der Gnadenthron,
die Freistatt aller Frommen;
denn gingst du nicht die Knechtschaft ein,
müßt unsre Knechtschaft ewig sein.

Through your imprisonment, Son of God,
must our freedom come;
your prison is the throne of grace,
the refuge of all believers;
if you had not accepted slavery,
our slavery would have been eternal.

23a. RECITATIVE

Evangelist: Die Jüden aber schrieen und sprachen:

Evangelist: But the Jews cried out and said:

23b. CHORUS

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

If you release this man, then you are not Caesar's friend; for anyone who makes himself king is against Caesar.

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23c. RECITATIVE

Evangelist: Da Pilatus das Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:
Pilatus: Sehet, das ist euer König!
Evangelist: Sie schrieen aber:

Evangelist: When Pilate heard what they said, he led Jesus out and sat in the judgment seat at the place which is called the Pavement, or in Hebrew: Gabbatha. It was the day of preparation for the Passover, about the sixth hour, and he said to the Jews:
Pilatus: Look, this is your king!
Evangelist: But they cried out:

23d. CHORUS

Weg, weg mit dem, kreuzige ihn!

Away, away with him, crucify him!

23e. RECITATIVE

Evangelist: Spricht Pilatus zu ihnen:
Pilatus: Soll ich euren König kreuzigen?
Evangelist: Die Hohenpriester antworteten:

Evangelist: Pilate said to them:
Pilatus: Shall I crucify your king?
Evangelist: The chief priests answered:

23f. CHORUS

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

23g. RECITATIVE

Evangelist: Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Evangelist: Then he handed him over to be crucified. They took Jesus and led him away. And he carried his cross and went to the place which is called the place of the skull, that is in Hebrew: Golgotha.

24. ARIA (BASS) with CHORUS

Eilt, ihr angefochtnen Seelen,
geht aus euren Marterhöhlen,
eilt – Wohin? – nach Golgatha!
Nehmet an des Glaubens Flügel,
flieht – Wohin? – zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

Hurry, you embattled souls,
leave your dens of torment,
hurry – Where to? – to Golgotha!
Take the wings of faith,
fly – Where to? – to the hill of the cross,
there your salvation flourishes!

25a. RECITATIVE

Evangelist: Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König." Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

Evangelist: There they crucified him, and with him two others, one on either side, with Jesus in the middle. And Pilate wrote a title and placed it on the cross, and there was written: "Jesus of Nazareth, King of the Jews." Many Jews read this title, for the place was near the city where Jesus was crucified. And it was written in Hebrew, Greek and Latin. Then the chief priests said to Pilate:

25b. CHORUS

Schreibe nicht: der Jüden König, sondern daß er gesaget habe: Ich bin der Jüden König.

Do not write: the king of the Jews, but that he said: I am the king of the Jews.

25c. RECITATIVE

Evangelist: Pilatus antwortet:
Pilatus: Was ich geschrieben habe, das habe ich geschrieben.

Evangelist: Pilate replied:
Pilatus: What I have written, I have written.

26. CHORALE

In meines Herzens Grunde
dein Nam und Kreuz allein
funkelt all Zeit und Stunde,
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,
wie du, Herr Christ, so milde
dich hast geblut' zu Tod!

In the depths of my heart
your name and cross alone
shine at every moment,
making me able to rejoice.
Let me see the image
to console me in my distress
of how you, Lord Christ, so gently
shed your blood in death!

27a. RECITATIVE

Evangelist: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

Evangelist: Then the soldiers, when they had crucified Jesus, took his clothes and made four parts, a part to each soldier, there was also his coat. His coat was seamless, woven from the top throughout. They said to each other:

27b. CHORUS

Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

Let us not tear it, but cast lots whose it should be.

27c. RECITATIVE

Evangelist: Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:
Jesus: Weib, siehe, das ist dein Sohn!
Evangelist: Darnach spricht er zu dem Jünger:
Jesus: Siehe, das ist deine Mutter!

Evangelist: In this way the Scripture was fulfilled, where it is said: "They have divided my clothing among them and they have cast lots for my coat." This the soldiers did. There stood by Jesus's cross his mother and his mother's sister, Mary, wife of Cleophas, and Mary Magdalene. When Jesus saw his mother and the disciple that he loved standing next to her, he said to his mother:

Jesus: Woman, look, this is your son!
Evangelist: Then he said to the disciple:
Jesus: Look, this is your mother!

28. CHORALE

Er nahm alles wohl in acht
in der letzten Stunde,
seine Mutter noch bedacht,
setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
stirb darauf ohn alles Leid,
und dich nicht betrübe!

He thought carefully of everything
in his last hour,
he was concerned for his mother,
chose someone to look after her.
O man, act justly,
love God and mankind,
then you can die without sorrow,
and need not grieve!

29. RECITATIVE

Evangelist: Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:
Jesus: Mich dürstet!
Evangelist: Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:
Jesus: Es ist vollbracht!

Evangelist: And from that hour the disciple took her to himself. Then, as Jesus knew that all had been accomplished so the scripture might be fulfilled, he said:
Jesus: I thirst!
Evangelist: There was a jar of vinegar. They filled a sponge with vinegar and put it upon hyssop and held it up to his mouth. When Jesus had taken the vinegar, he said:

Jesus: It is accomplished!

30. ARIA (ALTO)

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
und schließt den Kampf.
Es ist vollbracht!

It is accomplished!
What comfort for all suffering souls!
The night of sorrow
now counts its final hours.
The hero from Judah triumphs in his might
and brings the strife to an end.
It is accomplished!

31. RECITATIVE

Evangelist: Und neiget das Haupt und verschied.

Evangelist: And he bowed his head and passed away.

32. ARIA (BASS) with CHORUS

Solo: Mein teurer Heiland, laß dich fragen,
da du nunmehr ans Kreuz geschlagen
und selbst gesagt: Es ist vollbracht,
bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
doch neigest du das Haupt
und sprichst stillschweigend: ja.

Solo: My beloved Saviour, let me ask you,
since you have now been nailed to the cross
and you yourself have said: It is accomplished,
have I been set free from death?
Through your pain and dying can I
inherit the kingdom of heaven?
Is this the redemption of the whole world?
You can indeed not speak for anguish;
but you bow your head
and silently say: yes!

Choral: Jesu, der du warest tot,
lebest nun ohn Ende,
in der letzten Todesnot
nirgend mich hinwende
als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
mehr ich nicht begehre!

Chorale: Jesus, you were dead,
and now live for ever,
in my final agony of death
may I turn nowhere else
but to you, who have redeemed me,
O my dear Lord!
Give me only what you have won,
for more I could not wish!

33. RECITATIVE

Evangelist: Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

Evangelist: And see, the curtain in the Temple was torn in two from top to bottom. And the earth shook and the rocks split, and the graves opened, and many bodies of saints stood up.

Please turn the page quietly.

34. ARIOSO (TENOR)

Mein Herz, in dem die ganze Welt
bei Jesu Leiden gleichfalls leidet,
die Sonne sich in Trauer kleidet,
der Vorhang reißt, der Fels zerfällt,
die Erde bebt, die Gräber spalten,
weil sie den Schöpfer sehn erkalten,

was willst du deines Ortes tun?

My heart, while the whole world
suffers as Jesus suffers,
the sun is clothed in mourning,
the veil is torn, the rocks split,
the earth quakes, graves gape open,
because they behold the Creator grow cold in death,
for your part, what will you do?

35. ARIA (SOPRANO)

Zerfließe, mein Herze, in Fluten der Zähren
dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
dein Jesus ist tot!

Dissolve, my heart, in floods of tears
to honour the Almighty!
Tell the world and heaven your distress:
your Jesus is dead!

36. RECITATIVE

Evangelist: Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

Evangelist: But the Jews, because it was the day of preparation, so that the corpses should not remain on the cross over the Sabbath, (for the Sabbath day was very solemn) asked Pilate that their legs should be broken and they should be taken away. Then the soldiers came and broke the legs of the first man and the other who was crucified with him. But when they came to Jesus, they saw that he was already dead, and they did not break his legs; but one of the soldiers opened his side with a spear, and at once blood and water came out. And the one who saw it has testified this, and his testimony is true, and he knows that he speaks the truth so that you may believe. This happened so that the Scripture might be fulfilled: "They shall break none of his bones." And elsewhere another scripture says: "They will look on him whom they have pierced."

37. CHORALE

O hilf, Christe, Gottes Sohn,
durch dein bitter Leiden,
daß wir dir stets untertan
all Untugend meiden,
deinen Tod und sein Ursach
fruchtbarlich bedenken,
dafür, wiewohl arm und schwach,

dir Dankopfer schenken!

Oh help us, Christ, God's Son,
through your bitter suffering,
so that always obedient to you
we may shun all wrongdoing,
and thinking of your death and its cause
we may profit from our reflections
and in this way, however poor and inadequate it may be,
give you an offering of thanks!

38. RECITATIVE

Evangelist: Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je geleget war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Evangelist: Than Joseph of Arimathea, who was a disciple of Jesus, asked Pilate (but secretly from fear of the Jews) to let him take away the body of Jesus. And Pilate allowed him to do so. He came for this purpose and took the body of Jesus away. Then came also Nicodemus, who had once come to Jesus by night, and brought myrrh and aloes together, about a hundred pounds. Then they took the body of Jesus and bound it in linen clothes with spices, as is the Jews' custom for the burial. There was a garden by the place where he was crucified, and in the garden a new tomb, in which no one had been laid. Here they laid Jesus because of the Jews' preparation day, since the tomb was nearby.

39. CHORUS

Ruht wohl, ihr heiligen Gebeine,
die ich nun weiter nicht beweine,
ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmet ist
und ferner keine Not umschließt,
macht mir den Himmel auf und schließt die Hölle zu.

Rest in peace, you sacred limbs,
I shall weep for you no more,
rest in peace, and bring me also to rest!
The grave that is allotted to you
and contains no further suffering,
opens Heaven to me and shuts off Hell.

40. CHORALE

Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen,
den Leib in seim Schlafkämmerlein
gar sanft ohn eigne Qual und Pein
ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!

Ah Lord, let your dear angels
at my final hour carry my soul
to Abraham's bosom,
while my body in its narrow chamber
gently without pain or torment
rests until the last day.
Wake me then from death,
so that my eyes see you
in all joy, o God's Son,
my Saviour and throne of mercy!
Lord Jesus Christ, hear me,
I shall praise you eternally!



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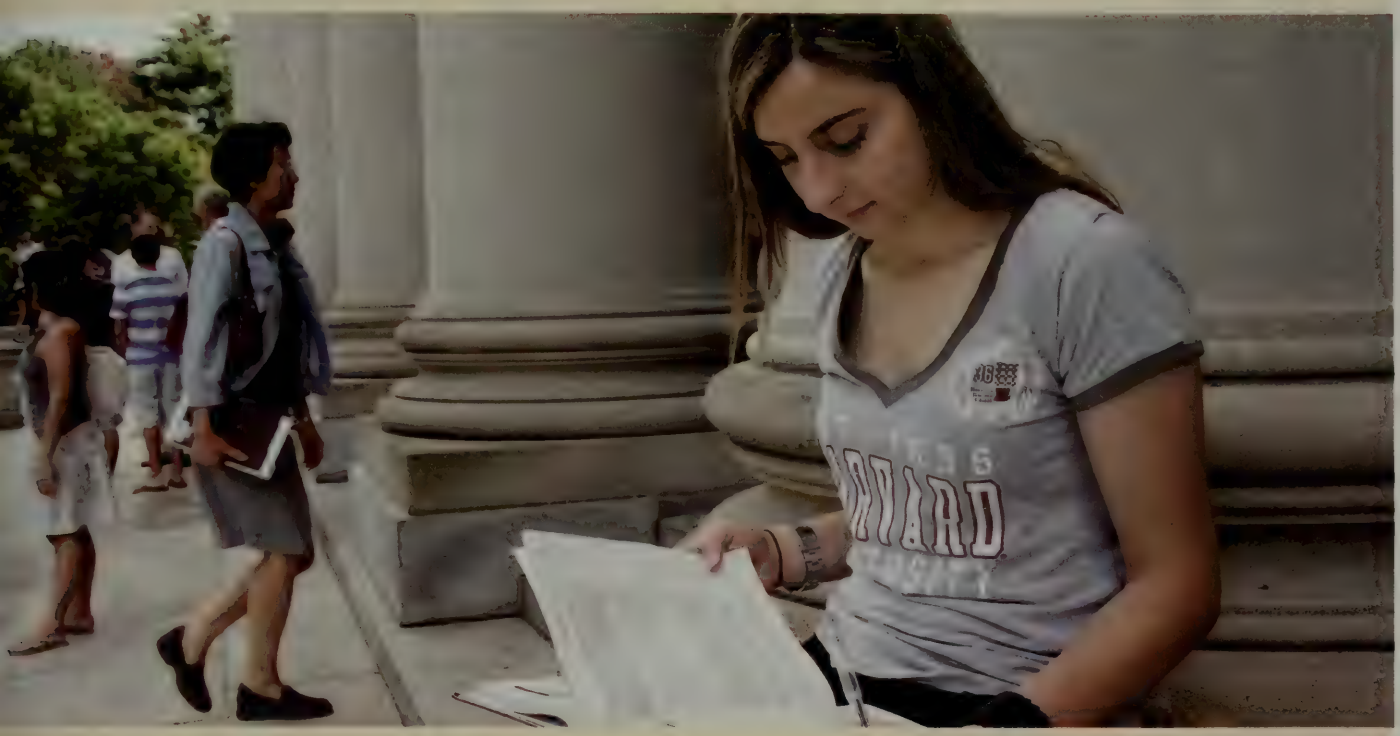
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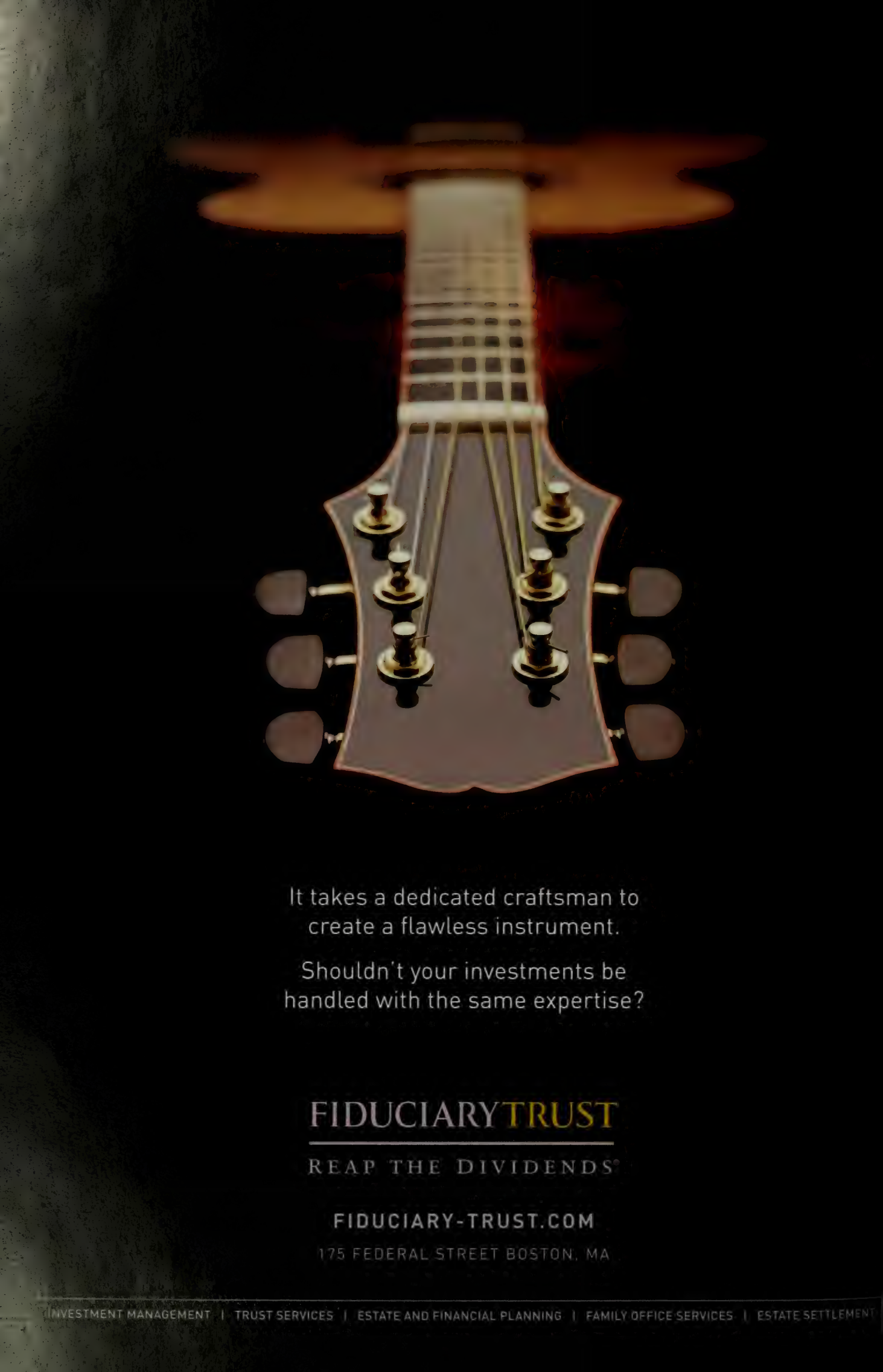
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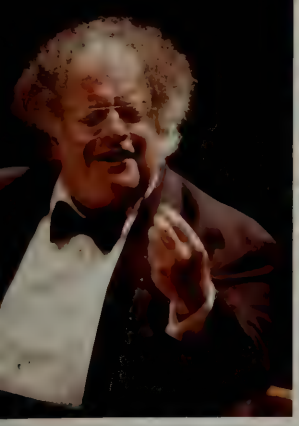
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BSO News

BSO Food Drive to Benefit the Greater Boston Food Bank April 14–May 7 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts of April 14 through May 7 to benefit the Greater Boston Food Bank. A complementary online Virtual Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit bso.org/fooddrive). The BSO's first food drive took place in 2009 as part of "Orchestras Feeding America," a nationwide project of the League of American Orchestras, through which 250 orchestras participated nationally to collect over 300,000 pounds of food. Since then the food drive has become an annual event at Symphony Hall.

Food drive receptacles will be available at both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before evening concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken or other meats, canned vegetables and fruit, and canned juices, soups, and pastas. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formulas, and glass containers.

Boston Symphony Chamber Players Sunday, May 1, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the fourth and final Sunday-afternoon program of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, May 1, at 3 p.m. The all-French program includes Dutilleux's *Les Citations*, for oboe, percussion, harpsichord, and double bass; Tomasi's *Cinq Danses profanes et sacrées*, for wind quintet; Ravel's Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet; Debussy's Sonata for flute, viola, and harp; and Françaix's Dectet, for winds and strings. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"Shakespeare in Music" at bso.org

To complement the Boston Symphony Orchestra's performances this spring of music inspired by Shakespeare—*Tempest*-themed concerts led by Thomas Adès in March, and Berlioz's *Roméo et Juliette* to close the BSO season in May—the Classical Companion via the BSO Media Center at bso.org includes several new features. Visitors can listen to clips from various *Tempest*- and *Romeo and Juliet*-inspired works by Tchaikovsky, Berlioz, and Prokofiev, and hear analyses of works by Adès, Sibelius, Tchaikovsky, and Berlioz. A short video segment by



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BSO Assistant Director of Program Publications Robert Kirzinger gives a brief overview of Shakespeare in music from the playwright's time to the present. There are also several videos of scenes from *The Tempest* and *Romeo and Juliet*, performed by artists from Shakespeare & Company, presented both with and without music, as well as a behind-the-scenes introduction to Shakespeare by the group's performers and directors. To view these materials, just go to www.bso.org/classicalcompanion.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory discusses Reger, Liszt, and Ravel (April 28-30). Next week, to close the season, BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette* (May 4-7).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Linde Family Concert Saturday, April 30, 2011

The Boston Symphony concert on April 30 is named for Great Benefactors Joyce and Ed Linde, and their family, in recognition of their generous gift to the Symphony Annual Fund. The Family has been supporting the BSO since 1988. Ed Linde, a highly respected and admired leader within the Boston Symphony and throughout the city of Boston, began as an Overseer in 1996 and was elected Trustee in 1999 and Chairman of the Board in 2005. Throughout Ed's tenure as Chairman, he was a passionate and tireless ambassador for the BSO until his death in 2010. He is greatly missed. Joyce, his partner of 47 years, carries on his legacy of leadership and generosity. Mrs. Linde was elected a Trustee in September 2010 and has been an active advocate for the BSO in this capacity.

In 1985, the Lindes bought a home in the Berkshires near Tanglewood, and it was then that they fell in love with the BSO and began playing an active role by generously giving their time and resources. "Supporting the Symphony is easy for us," the Lindes have said. "We think about the personal pleasure we receive at each concert, the impact Symphony performances have on audiences here, at Tanglewood, and around the world, and the organization's importance to the cultural life of Boston, a city we love greatly."

Together with their children, Doug and Karen, and their spouses, Carol and Jeff, the Lindes established the Linde Family Foundation in 2000. The Foundation supports numerous arts, education, and youth initiatives in the Boston area, including the BSO's Annual Funds. The Lindes are also significant contributors to the BSO's Comprehensive Campaign and have generously given to the BSO's educational and outreach activities, feeling that the arts should be a part of every child's life. Joyce Linde is a trustee of the Linde Family Foundation and serves on the board of trustees of Boston's Museum of Fine Arts and the deCordova Sculpture Park and Museum.


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The Helen and Josef Zimbler Fund

The appearance this Thursday night of Simon Trpčeski is supported by the Helen and Josef Zimbler Fund in the BSO's endowment, established with a generous bequest from the Estate of Helen Zimbler supporting the artistic expenses of the BSO. A Cincinnati native, Helen Rigby Zimbler pioneered the place of women in American orchestras when, in 1937, she accepted a position in the double bass section of the Houston Symphony. She was also an accomplished singer, actor, and painter. In 1939 Helen married Josef Zimbler, who was a BSO cellist from 1932 until his death in 1959. Josef Zimbler, born in 1900 in Pilsen (now part of the Czech Republic), was encouraged by his first cousin, Arthur Fiedler, to come to Boston in 1927. During his tenure with the BSO, Josef founded the Zimbler Sinfonietta, composed of approximately twenty BSO string players and performing, in most cases, without a conductor. The Sinfonietta pioneered a renewed appreciation of 17th- and 18th-century repertoire and performance, championed contemporary music, made numerous recordings, and in 1957 toured Central and South America. Josef was held in high esteem by his colleagues and always performed with them, but never in first chair.

Helen remained in Boston until 1974 when she returned to Cincinnati, where, over the years that followed, she gave numerous vocal recitals and was active as a freelance bass player. She passed away in 2005 at the age of 91. Josef Zimbler left to Helen his entire estate, including a collection of correspondence, autographed photographs, and recordings documenting his many years with the BSO and the Zimbler Sinfonietta. This collection came to the BSO Archives in the spring of 2006, through a bequest from the Estate of Helen Zimbler.

A New Pre-Ordering Feature at the Symphony Hall Champagne Bar

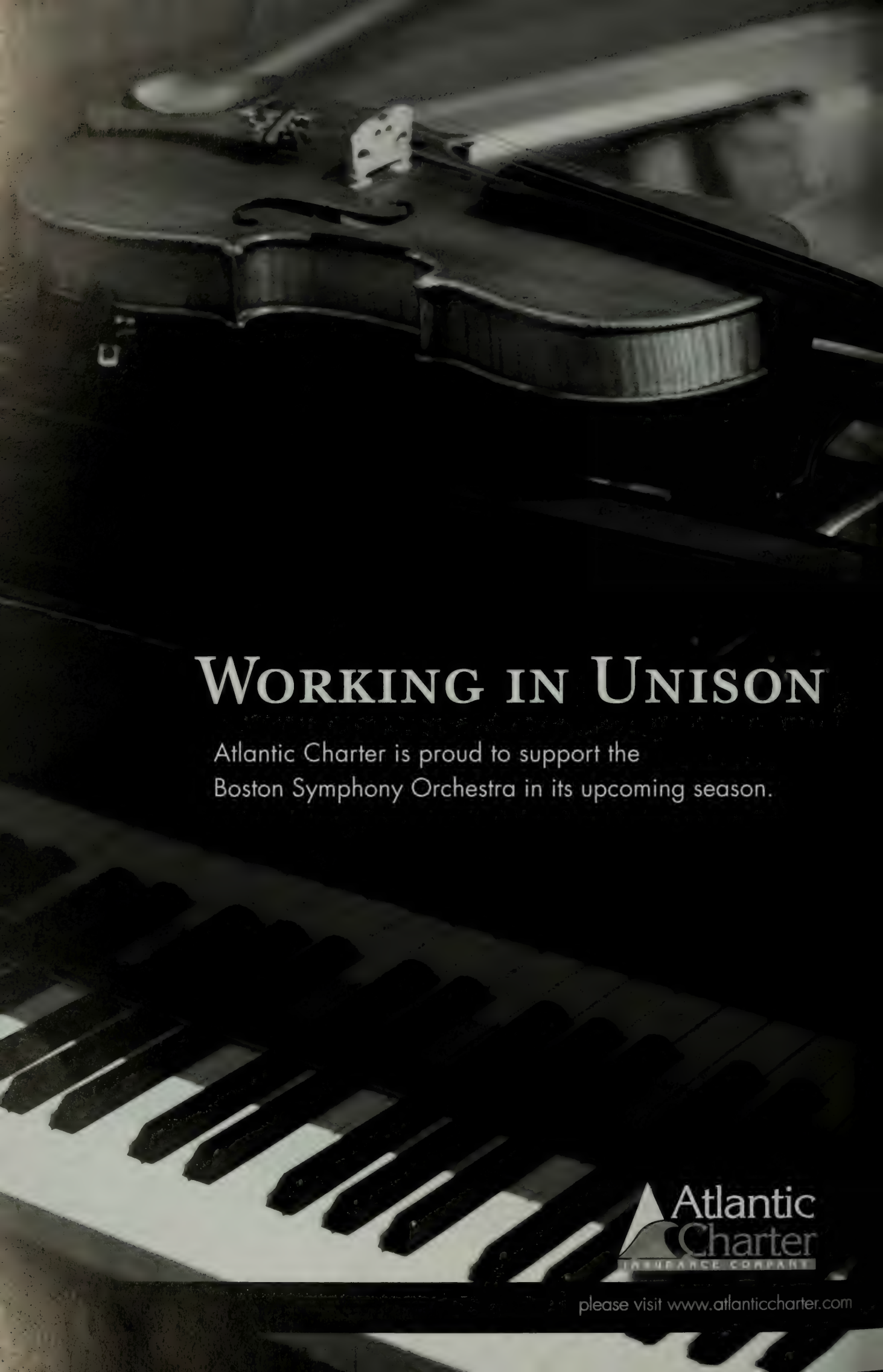
The BSO has recently added a pre-ordering feature to the Symphony Hall champagne bar located outside the Hatch Room near the passageway to the Cohen Wing. Patrons ordering tickets online can also pre-order two glasses of bubbly accompanied by three chocolate-dipped strawberries, to be ready for pick-up at the champagne bar either before the concert or at intermission. Options include Prosecco ($26) and Veuve Clicquot ($42). Patrons who already have their tickets can also visit bso.org and pre-order champagne for a specific concert date, or can call in their order to SymphonyCharge at (617) 266-1200 or 1-888-266-1200.

Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune*, which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you are not receiving your issue of *InTune*, please let us know at intune@bso.org.

Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named for Pulitzer Prize-winning composer and noted


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musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

Go Behind the Scenes: Symphony Hall Tours

Get a rare opportunity to go behind the scenes at Symphony Hall with a free, guided tour, offered by the Boston Symphony Association of Volunteers. Throughout the Symphony season, experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, historic Symphony Hall, as they lead participants through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall. Special group tours—free for New England school and community groups, or at a minimal charge for tours arranged by commercial tour operators—can be scheduled in advance (the BSO's schedule permitting). Make your individual or group tour reservations today by visiting bso.org, by contacting the BSAV office at (617) 638-9390, or by e-mailing bsav@bso.org.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners—corporate Annual Fund donors—play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to interactive programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, please contact the Business Partners office at (617) 638-9277 or visit bso.org/contribute.

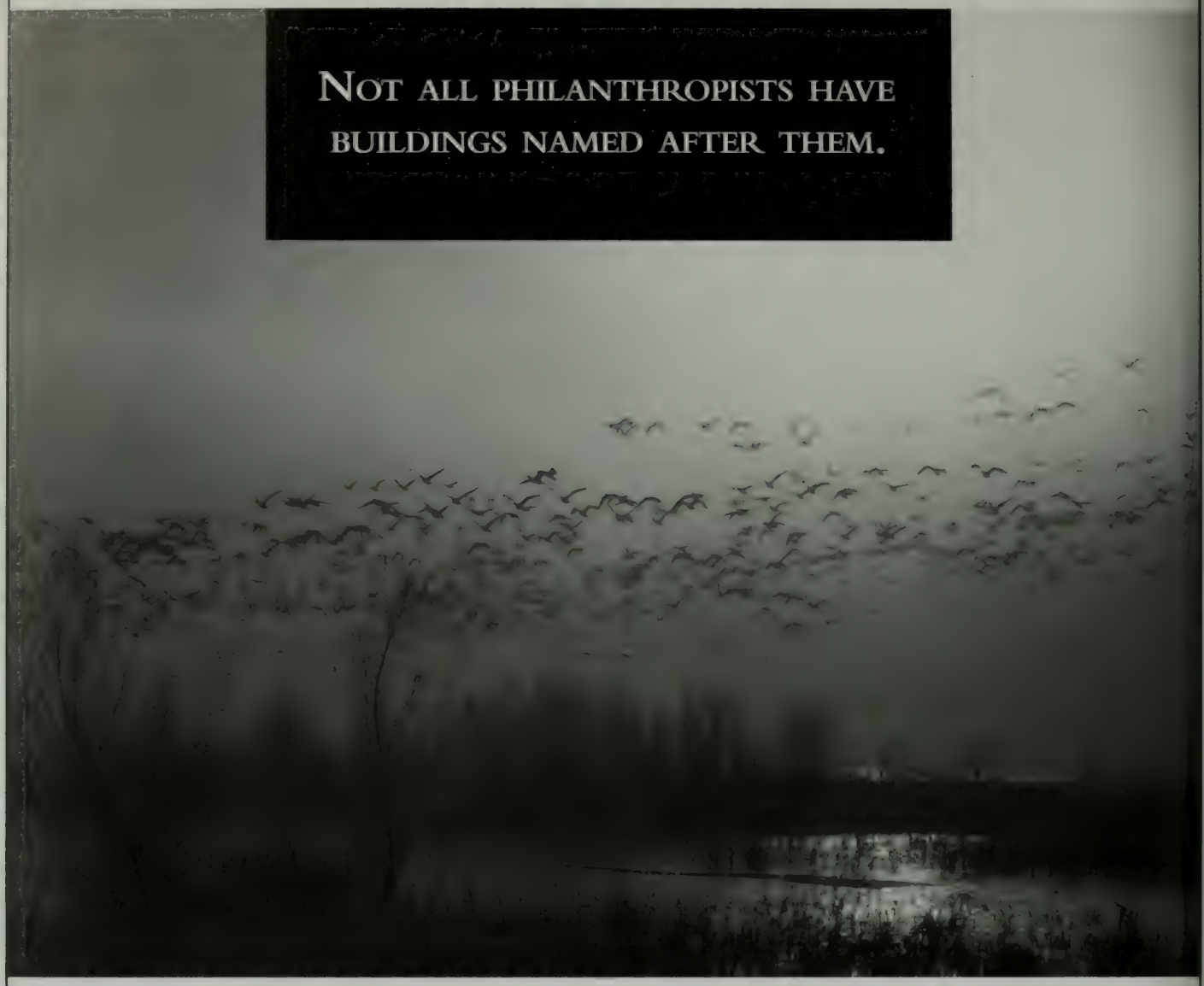
BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the third and last of their 2010-11 "Classics" concerts on Saturday, April 30, at 8 p.m. and Sunday, May 1, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "Lucky Seven," features Mahler's Symphony No. 7. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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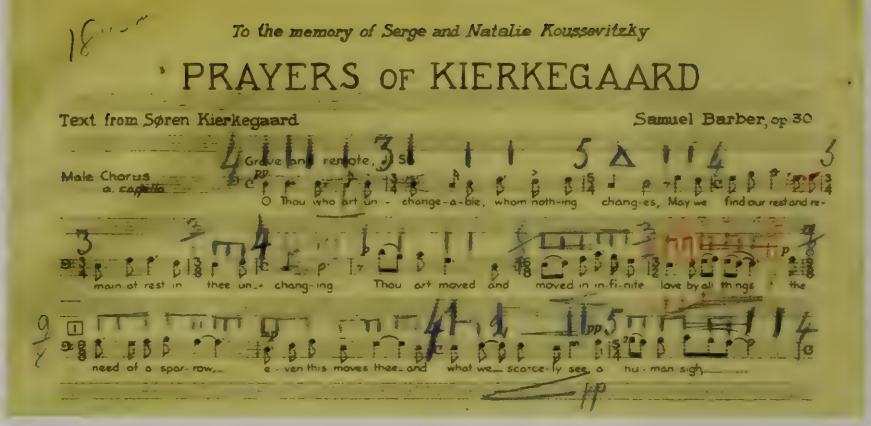
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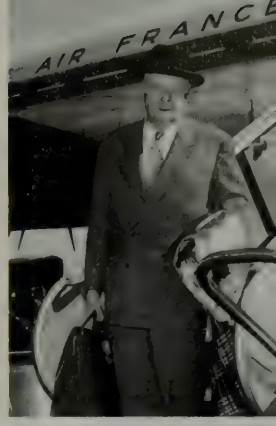
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

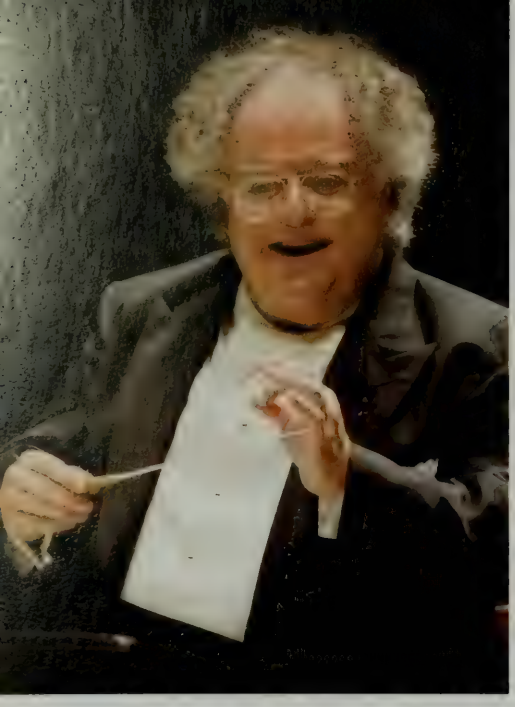
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

New on DVD—Historic Telecasts of Charles Munch and the BSO

Three new releases in ICA Classics' Legacy series mark the first appearance on DVD of these historic performances from some of the earliest televised concerts featuring the Boston Symphony Orchestra and its then music director Charles Munch.



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2010–2011

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Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Mickey Katz *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

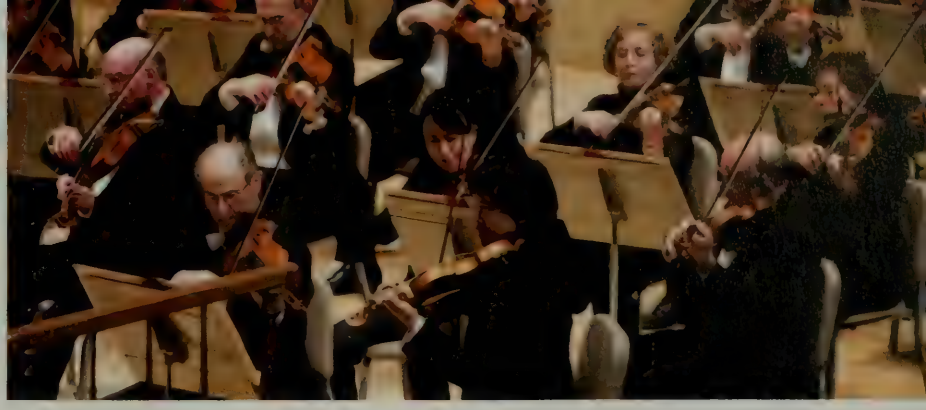
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

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John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, a former member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides, has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

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Fangyue He, violin
Yue Sun, violin
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left, Apollo Citharoedus (Rome)
right, Diana of Versailles (Paris)

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

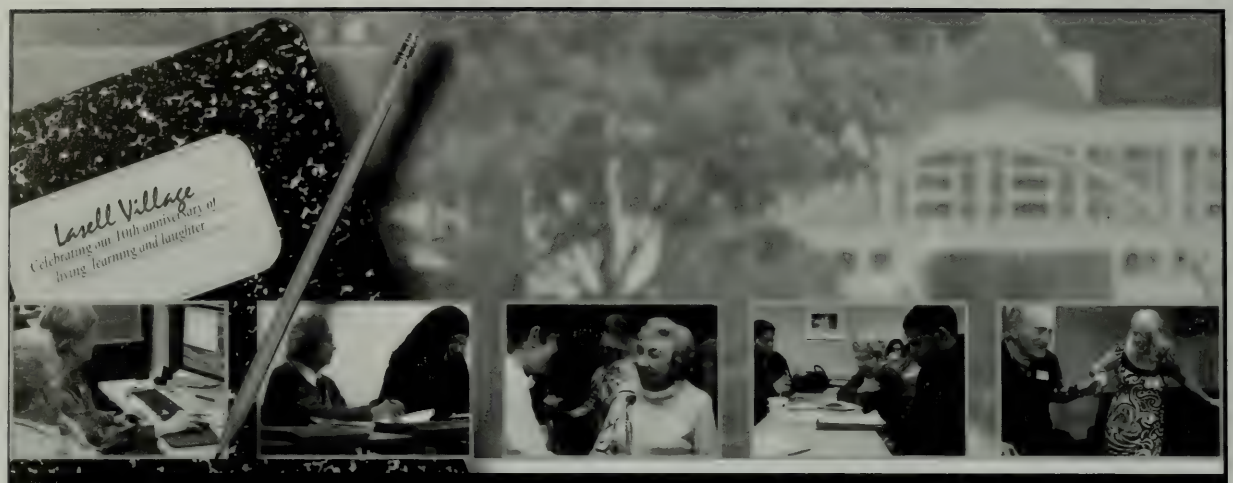
Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



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These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured on page 31). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 29), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a 4th-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles (see page 31), currently in the Louvre and also a copy of a 4th-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown opposite); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As late as 1947, one gentleman wrote to the former Board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> *So keep your temper, Anthony.*
> *Don't mind the people's roars.*
> *We'll drape the tables' dainty legs*
> *In cotton flannel drawers.*
> *We'll cover all those nudities*
> *That your pure nature fret,*
> *And put a bustle on the nag*
> *To hide her red rosette.*

CAROLINE TAYLOR *was on the staff of the Boston Symphony Orchestra for more than twenty-five years and is currently a BSO Trustee.*



Seated Anacreon (Copenhagen)

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden;
head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)



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REGER — VARIATIONS AND FUGUE ON A THEME OF MOZART, OPUS 132

Theme (Andante grazioso)
Variation I. L'istesso tempo
Variation II. Poco agitato
Variation III. Con moto
Variation IV. Vivace
Variation V. Quasi presto
Variation VI. Sostenuto (quasi Adagietto)
Variation VII. Andante grazioso
Variation VIII. Sostenuto
Fugue (Allegretto grazioso)

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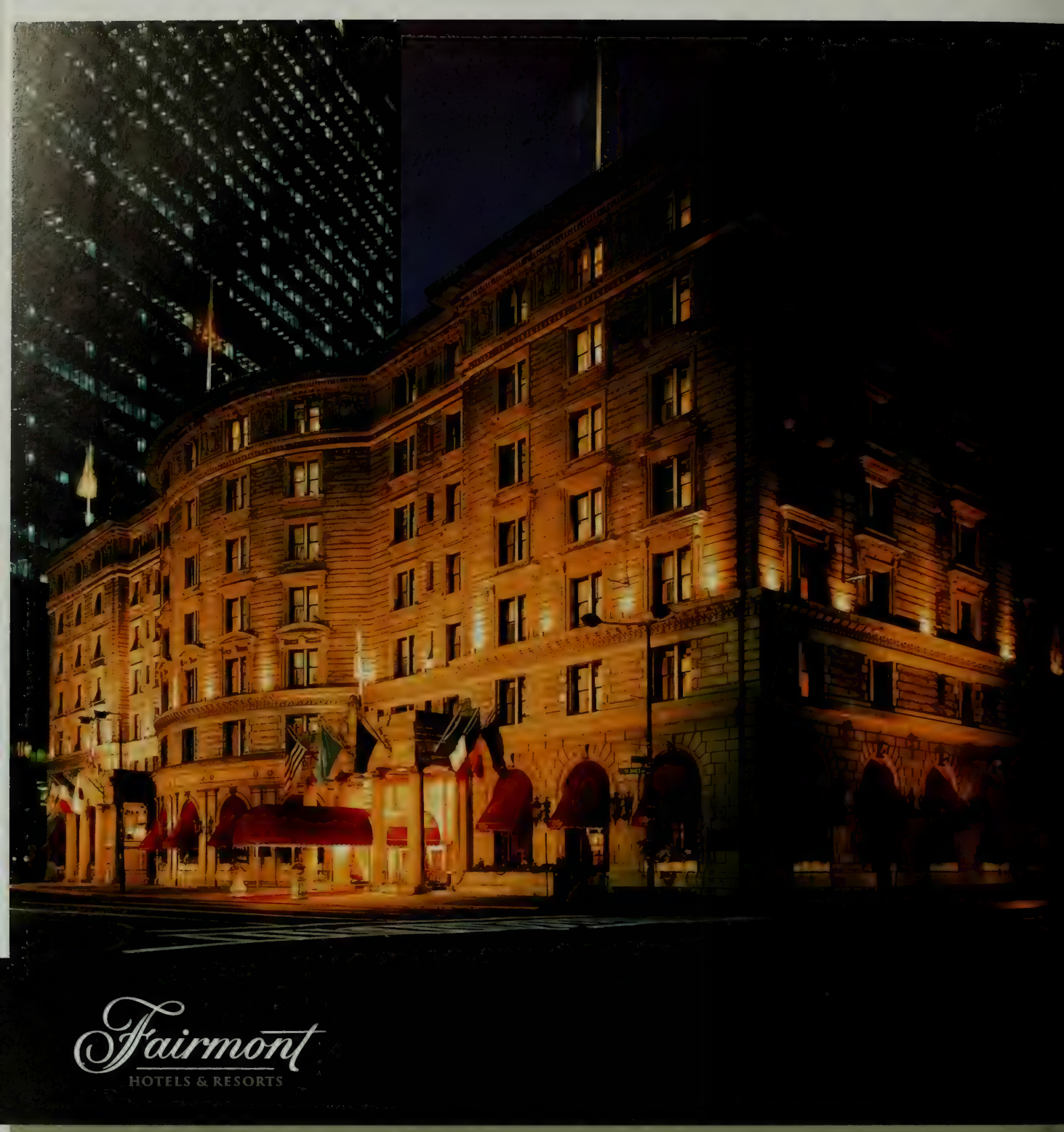
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Max Reger

Variations and Fugue on a Theme of Mozart, Opus 132

JOHANN BAPTIST JOSEPH MAXIMILIAN REGER was born in Brand, Upper Palatinate, Bavaria, on March 19, 1873, and died in Leipzig on May 11, 1916. He composed his Variations and Fugue on a Theme of Mozart in 1914, using the theme of the first movement of Mozart's A major piano sonata, K.331. Reger himself led the first performance, on February 5, 1915, at the Royal Opera House in Berlin.

THE SCORE OF REGER'S VARIATIONS AND FUGUE ON A THEME OF MOZART calls for a modest-sized orchestra of three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harp, and strings.

During his own lifetime Max Reger was much discussed. Philip Hale noted in the Boston Symphony program book in 1908, "Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works." Reger did indeed compose with a ready facility and may have turned out too much in his short but intense career; yet there are a fair number of works that are both substantial and attractive. His music is only gradually becoming known to the general public today and is seriously underrepresented in recordings and performances, at least partly because of prejudicial attacks that continued to color his reputation for years after his death.

Reger's parents did not take seriously early signs of a bent toward music, with the result that his technique took some time to develop. At first he was influenced primarily by Brahms, though a visit to Bayreuth at the age of fifteen confirmed his determination to devote himself to music. He became an organist and began writing quantities of chamber music (though later he denounced everything up to his Opus 20 as "rubbish"). Despite his admiration for Wagner, he remained a composer of absolute music. His attacks on program music during six years spent in Munich (1901-07) led to constant bickering with other composers there, but he began to turn out significant works, including a Sinfonietta, Opus 90, which caused a scan-

dal at its premiere. Both in Munich and, soon after, in Boston, it was "both fiercely hissed and wildly applauded." In 1907, at the age of thirty-four, he became professor of composition in Leipzig, a position he held until 1915, when he moved to Jena for the remaining two years of his short life. While returning from a concert tour of the Netherlands, he stopped to visit friends in Leipzig in May 1916, and suffered a fatal heart attack. In his forty-three years, he had produced a voluminous output (the published opus numbers reach 145), including overtures, concertos, and tone poems for orchestra, as well as many choral works, dozens of chamber compositions, and many works for piano or organ.

Reger's music combines elements of the Baroque and Romantic styles. He was a devotee of J.S. Bach, an interest that naturally turned Reger in the direction of elaborate polyphonic writing, though joined with the wide-ranging harmonies of the late nineteenth century. This sometimes gives the impression of constant modulation for its own sake, lacking clear points of harmonic arrival or striking contrasts in texture. It is from such works that Reger gained his unhappy reputation. But there are, in fact, many compositions in his list that are both accessible and enjoyable. His gradual acceptance of Mozart (whose music he did not at first appreciate) may have had an effect on the clearer textures of his most popular orchestral work, the *Mozart* Variations, Opus 132.

It never hurts when a composer chooses a well-known and popular theme as the basis for a set of variations. Since a large part of the point of such a work is to





Posthumous portrait of Mozart by Barbara Krafft, 1819

astonish the listener with imaginative ways of treating the material, the composer is ahead of the game if the listener is intimately familiar with the theme going in, because the changes rung on such material are much more easily identified. So it was both a practical decision, as well as an act of homage to Mozart, that led Reger to select the theme of the much-loved A major piano sonata, K.331, where Mozart himself puts the theme through its paces in a set of variations.

Reger begins with a full statement of Mozart's theme (Andante grazioso) in A major, including its repetitions, though he writes these out with changes of scoring—first winds, then strings for the opening strain; then winds again, followed by full orchestra, and dying away in the strings for the second strain. Despite the closeness of this theme to Mozart's pitches, the character is far more romantic, with hairpin swells of dynamics and long legato phrases.

There follow eight variations:

Variation I (L'istesso tempo). The theme itself is carried in the winds (solo oboe and clarinet), surrounded by lavish and delicate embellishments in the flutes and strings. These elements are inverted in the second half; not only is the theme turned upside down, but now it appears in the strings, while the woodwinds carry the embellishment.

Variation II (Poco agitato). The strings continue the theme in its inverted form, now presented in F major, though the harmonies begin to move much farther afield than Mozart would have allowed.

Variation III (Con moto). The theme is now shorn of its lilting 6/8 character and converted to straightforward flowing eighths in 2/4 and the key of A minor.

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FOURTH CONCERT

THURSDAY EVENING, JANUARY 18

Programme

NICOLAI MALKO *Conducting*

ROSSINI.....Overture to "La Gazza Ladra"

SHOSTAKOVITCH.....Symphony No 1, *Op.* 10

I. Allegretto – allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

INTERMISSION

REGER.....Variations and Fugue on a Theme by Mozart, *Op.* 132

TCHAIKOVSKY.....Italian Capriccio, *Op.* 45

STEINWAY PIANO

[3]

Program page from the first Boston Symphony performance of Reger's Variations and Fugue on a Theme of Mozart, with Nikolai Malko conducting on January 18, 1940, at Sanders Theatre in Cambridge (BSO Archives)

Variation IV (Vivace). At first glance this appears to have little to do with the original theme. A crisper rhythm (eighth-note followed by two sixteenths) becomes the dominant pattern and focuses the attention away from the melodic line (horns and upper strings), which turns out to be a simplified version of the theme turned upside down. This becomes the basic material for a variation that builds to a substantial climax.

Variation V (Quasi presto). The first three notes of the theme (a neighbor-note figure) form the basis of a chromatic variation that returns to 6/8 time and builds itself up out of wispy fragments that create a momentary climax, then slip away.

Variation VI (Sostenuto [quasi Adagietto]). We return to the mood and basic orchestration of the opening, but with the melody line simplified to even eighth-notes and the warm key of D major.

Variation VII (Andante grazioso). Horns and cellos sing the theme in its original form, but in the key of F major. The first violins offer a lucid countermelody, while the other strings embellish the texture.

Variation VIII (Sostenuto). The last variation is very free, departing from the symmetrical phrasing of the earlier variations to give the effect of a quasi-symphonic development. It thus serves as a kind of slow introduction to the large fugue, its harmonic adventures almost destroying a sense of key, but finally landing on a sustained dominant chord.

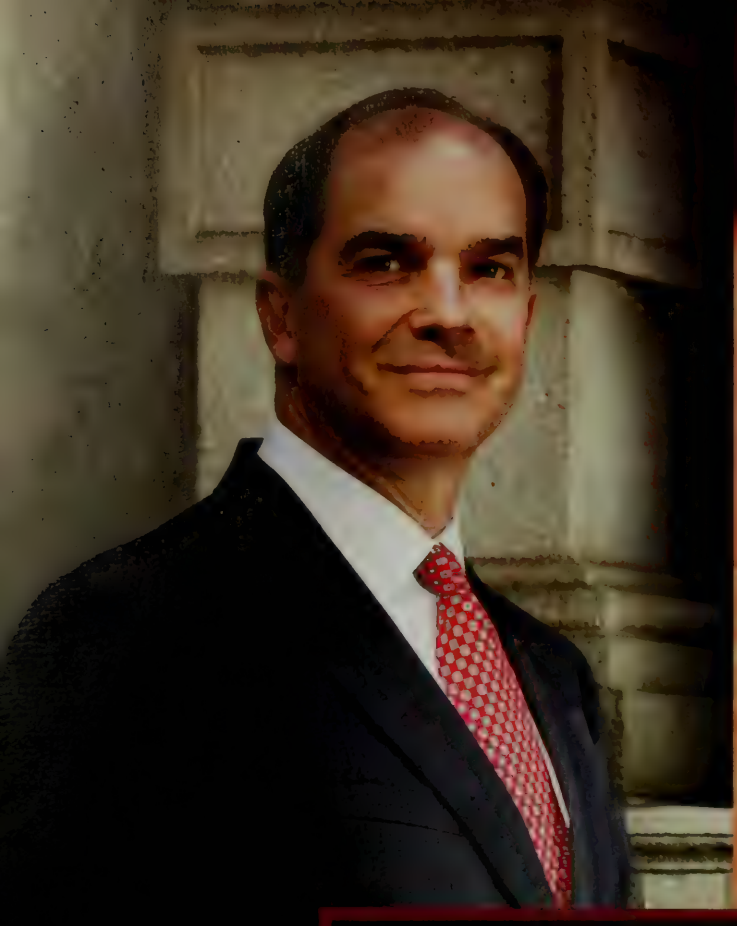
Fugue (Allegretto grazioso). The sprightly fugue subject is a distant cousin of the main theme. It begins high in the violins and moves downward through the whole orchestra. It maintains a lively pace, with far-reaching chromatic moves and texture steadily intensified until horns and trumpet bring back Mozart's original tune against the fully-scored climax of the fugue for a brilliant final touch.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF REGER'S VARIATIONS AND FUGUE ON A THEME OF MOZART *was given by the New York Philharmonic with Josef Stransky conducting on November 2, 1915 (the same year as the Reger-led first performance the previous February).*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Reger's Opus 132 were given by guest conductor Nikolai Malko in January 1940, in Cambridge and Boston, subsequent BSO performances being given only by William Steinberg (in October 1970, in Boston, New York, and Providence) and Marek Janowski (subscription concerts in February/March 1996).*





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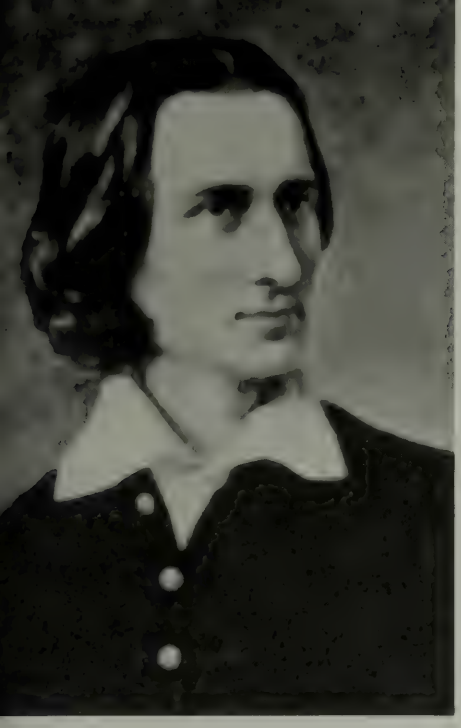
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Franz Liszt

Piano Concerto No. 2 in A

FRANZ (FERENC) LISZT was born in Raiding, Hungary, on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886. He began composing his Piano Concerto No. 2 in 1839 (having begun No. 1 also around that time); he then put both concertos aside and reworked them in 1849, though he continued to revise the Piano Concerto No. 2 until 1861 (having played the premiere of No. 1 in 1855). The Piano Concerto No. 1 was published in 1857, No. 2 in 1863. The first performance of the Piano Concerto No. 2 took place at the Weimar Court Theatre on January 7, 1857, with Liszt conducting and his pupil Hans von Bronsart as soloist.

IN ADDITION TO THE SOLO PIANO, the score of Liszt's Piano Concerto No. 2 calls for an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Liszt's two piano concertos are standard works in the virtuoso's repertoire, yet they are not at all what one might have expected of the world's greatest pianist. ("Greatest" is arguable, of course, but with no recordings of his playing to prove or disprove the point, he occupies that throne unchallenged.) He lived a long, full life, gave innumerable concerts all over Europe, and composed an immense body of music. He was centrally involved in the great surge of music-making that marked his lifetime, and in the heated debates that surrounded himself, his pupils, and his friends, particularly his son-in-law Wagner. Yet he left only two concertos, both short and compact, and was reluctant to perform either of them himself. Both works gave him endless trouble and were constantly revised; both works have generated adverse criticism from those who wish his music were more like this and less like that; both works have won passionate admirers and been promoted by world-class performers. Why didn't he compose at least five full-scale three-movement piano concertos like Beethoven?

Liszt's concert world was very different from that of today. There was no clear distinction between a recital and an orchestral concert since most concerts involved solo pianists,

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XX. CONCERT.

SATURDAY, FEBRUARY 23D, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Water-Carrier.) . . . CHERUBINI.

CONCERTO FOR PIANOFORTE. No. 2, in A. . . . LISZT.

SYMPHONY in D minor. op. 19. . . . J. O. GRIMM.
[First time.]
Sostenuto. Allegro.—Trauermarsch. (Andante.)—
Scherzo. (Presto.)—Finale. (Vivace.)

PIANO SOLO.

XV VARIATIONS (with a fugue) in E flat, op. 35. BEETHOVEN.

SLAVONIC DANCE. No. 8. DVOŘÁK.

SOLOIST:

MR. CARL BAERMANN.

The Piano used is a Chickering.

Program page from the first Boston Symphony performance of Liszt's A major piano concerto, on February 23, 1884, with soloist Carl Baermann under the direction of Georg Henschel during the orchestra's third season (BSO Archives)

solo vocalists, instrumental soloists, and a chorus and an orchestra in a variety of configurations and an equal variety of styles. Overtures, songs, solos, symphonies, and concertos were often inserted on programs without much apparent planning, and indeed there was always room for a spontaneous insertion or change of plan. Liszt is credited with launching the novel idea of a solo recital, in which only he took part, but he also figured frequently in the mixed type of program in which an orchestra (or a chorus) was available to accompany him if needed.

He liked the glamour of a solo appearance, undoubtedly, and often replaced the solo vocalist with whom other pianists would share the stage by performing operatic fantasies for piano alone. His solo performances were much more often of transcriptions and elaborations of familiar music by other composers (Mozart, Weber, Rossini, Verdi, etc.) than of true piano solos by himself or by others.

Such pieces could equally call for orchestral support, so we find among his works a handful of arrangements for piano solo and orchestra: fantasies on Beethoven's *Ruins of Athens*, on Berlioz's *Lélio*, on Hungarian folk melodies, and arrangements of Schubert's *Wanderer* Fantasy and Weber's *Polonaise brillante*. One of his favorite works was Weber's *Konzertstück* for piano and orchestra. In this context a traditional piano concerto in three movements had less appeal for him; in fact it was almost unthinkable. Since he wrote both a *Malédiction* and a *Totentanz* (notice the demonic titles) for piano and orchestra, we should perhaps think of his two piano concertos, both in a similar continuous single movement, as tone poems without titles, as concert-pieces or fantasies, rather than concertos in the traditional sense.

Liszt's overriding purpose is to integrate the concerto into a single movement, as he did also in his masterly B minor sonata for solo piano. The Piano Concerto No. 2, like the First, unfolds in a series of episodes using recurrent themes that are adapted to different speeds and different surroundings to provide variety and contrast. Sections of a dreamy, amorous character thus rub shoulders with energetic or martial music and passages of

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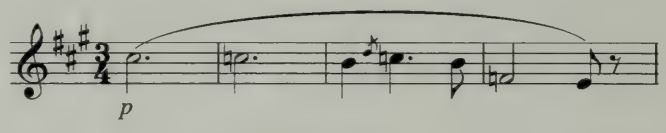
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swashbuckling virtuosity, all sharing the same handful of melodic shapes and giving the impression of free improvisation, the art at which Liszt excelled.

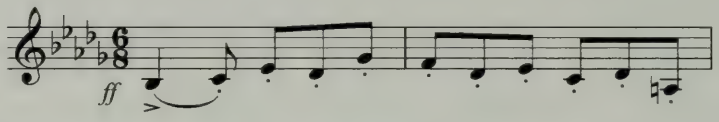
The main theme is always recognizable from the beautiful sequence of chords under a gently falling melody (Ex. 1):

Ex. 1



This appears in many different forms, sometimes speeded up, and even, toward the end, in military dress. The second main theme appears first as an agitated figure (Ex. 2a):

Ex. 2a



which provides an excellent illustration of the way in which Liszt can change the personality of the music while retaining its melodic outline. It soon appears on the strings in this more expressive form (Ex. 2b):

Ex. 2b



The whole work can be divided into seven or eight sections, but these are not movements





A daguerreotype of Liszt, c.1841

in the traditional sense, and the real number of sections is arguable since one often leads without much of a break into another. By no means should all of the music be attributed to these melodic roots; there are new themes (such as the aggressive second section, with its furious handfuls in the piano's left hand) and fanciful wanderings which allow the piano to explore the full range of the instrument and the limits of the player's technique. There is no formal cadenza, but once the heavy brass and percussion join in, there is no respite for the soloist until the very end.

This Second Concerto, like the First, was drafted in 1839, when Liszt was living in Italy and about to embark on a decade of frantic touring and concert-giving and laying the ground for the legendary reputation that followed him for the rest of his life. But for a man so formidably confident in his stage appearances, Liszt was rarely satisfied with his own compositions. He was an obsessive reviser, subjecting most of his major works to years of rethinking and alteration. In view of the huge number of compositions and arrangements that he left, he must have found time amid the touring, teaching, and conducting to work patiently, refining works that had been in his mind for many years. The two concertos reappeared on his desk in the 1850s, when he was settled in Weimar and no longer constantly on the road. The First Concerto reached completion in 1855 and was first performed then, with Liszt himself as soloist and Berlioz as conductor. The Second was first played two years later, not by Liszt himself, but by his brilliant pupil Hans von Bronsart, to whom it was dedicated. He was still not satisfied with it, and so it was not published until a few more years and many more hours of work had been devoted to it. It appeared in Liszt's concerts several times in the last years of his life, but he never played the solo part himself.

A Third Piano Concerto was reconstructed from scattered Liszt manuscripts by the scholar Jay Rosenblatt and first performed in Chicago in 1990. It too dates from 1839, but it seems that unlike its two siblings it never emerged from draft and was simply for-

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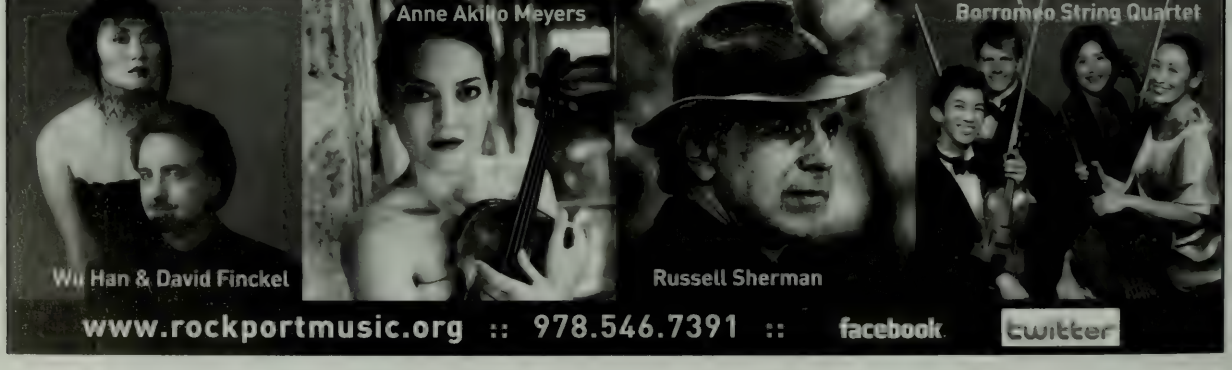
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gotten; indeed, its manuscripts may have already been dispersed when Liszt returned to the other two. In a single continuous movement, it belongs snugly with the others, but has yet to be accepted as a standard weapon in the virtuoso pianist's abundant arsenal.

Hugh Macdonald

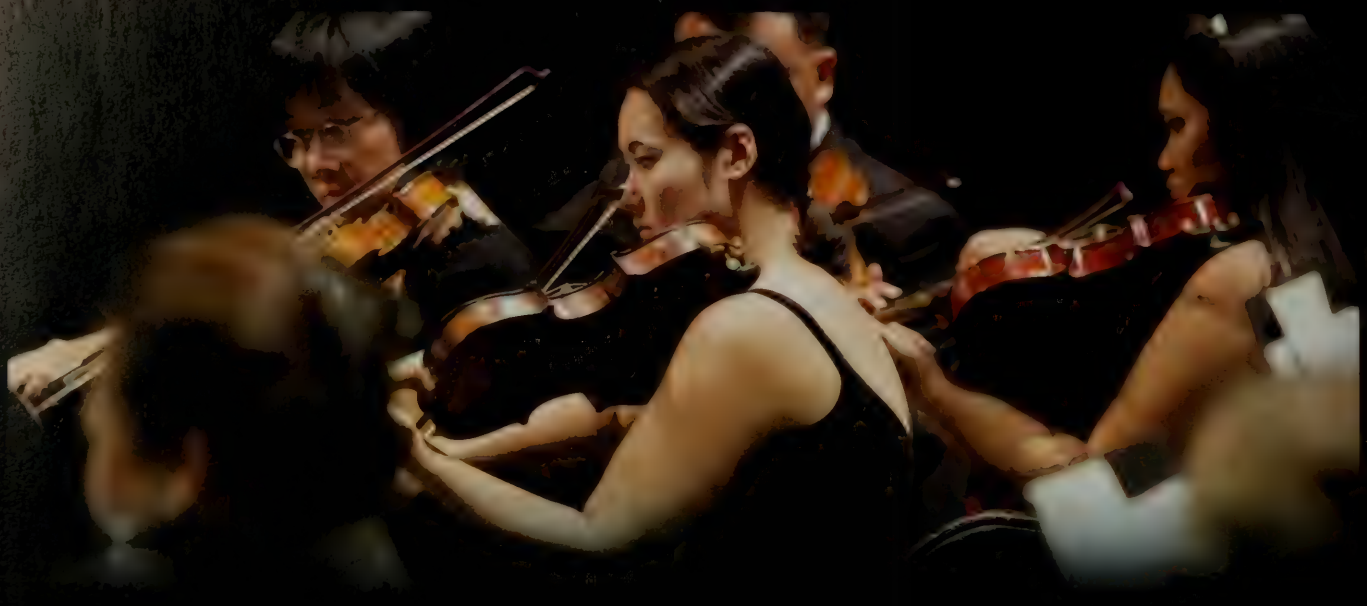
HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE OF LISZT'S PIANO CONCERTO NO. 2 *was given in Boston at the Music Hall on October 5, 1870, with soloist Anna Mehlig and Theodore Thomas conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Liszt's Piano Concerto No. 2 were given by Georg Henschel with soloist Carl Baermann on February 22 and 23, 1884. Subsequent BSO performances have featured Rafael Joseffy, Arthur Friedheim, Richard Burmeister, and Ferruccio Busoni (all with Arthur Nikisch conducting); Joseffy again (with Emil Paur conducting); Baermann, Leopold Godowsky, Joseffy, and Waldemar Lütschg (with Wilhelm Gericke); Rudolf Ganz, Heinrich Gebhard, and Ernest Schelling (Karl Muck); Ossip Gabrilowitsch, Yolanda Merö, Ganz, and Gebhard (Max Fiedler); Erwin Nyiregyhazi, Marjorie Church, and Mitja Nikisch (Pierre Monteux); Nadia Reisenberg and Merö (Serge Koussevitzky); Byron Janis (Charles Munch); Van Cliburn, Jorge Bolet, and Emanuel Ax (Erich Leinsdorf); Russell Sherman (Sergiu Comissiona); Krystian Zimerman (with Seiji Ozawa in April 1987, at which time the work was recorded for Deutsche Grammophon); André Watts (Ozawa, Kurt Masur, and Hermann Michael); Yefim Bronfman (with Charles Dutoit in October 2004), and Jean-Yves Thibaudet (at Tanglewood with Andrew Davis in 2006, followed by the BSO's most recent subscription performances, in February 2009 with Yannick Nézet-Séguin, and the most recent Tanglewood performance, on August 15, 2009, with André Previn).*



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Maurice Ravel

"Bolero"

JOSEPH MAURICE RAVEL was born in Ciboure, near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 18, 1937. He composed "Bolero" in 1928 on commission for Mme. Ida Rubinstein's ballet troupe, which gave the premiere on November 22, 1928, at the Paris Opéra with Walther Straram conducting; décor and costumes were by Alexandre Benois, the choreography by Bronislava Nijinska. The first concert performance in Paris was given by the Lamoureux Orchestra with Ravel conducting on January 11, 1930, though the first American performance had already been given two months earlier, on November 14, 1929, with Arturo Toscanini conducting the New York Philharmonic Society.

THE SCORE OF "BOLERO" calls for two flutes and piccolo, two oboes, oboe d'amore, and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928; his original plan was to orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Bolero*.

The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goya and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room

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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 6, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 7, at 8.15 o'clock

J. S. Bach . . . Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Fairchild "Chants Nègres"

Vivo, ma non troppo—Molto Andante—Allegro—Teneroso—Lento—Vivo, ma non troppo

(First performance)

Ravel "Bolero"

(First performance in Boston)

Schumann Symphony No. 2 in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo; Allegro vivace: Trio (1), Trio (2).
III. Adagio espressivo.
IV. Allegro molto vivace.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Program page from the first Boston Symphony performances of Ravel's "Bolero" on December 6 and 7, 1929, with Serge Koussevitzky conducting (BSO Archives)

were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with his famous *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, that the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once: one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

> I am particulary desirous that there should be no misunderstanding as to my Bolero. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity.... I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE OF "BOLERO" *was given (as stated above) by Arturo Toscanini and the New York Philharmonic Society on November 14, 1929.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of "Bolero" were given by Serge Koussevitzky in December 1929, later ones being given many times by Koussevitzky both in and out of town between January 1930 and August 1947, and after that by Charles Munch, Ernest Ansermet, and Seiji Ozawa (whose performances in and out of town in the 1979-80 season included the BSO's most recent subscription performances, in October 1979). Since then, the orchestra's only performances until now have been at Tanglewood, under Ozawa in July 1988, Charles Dutoit in August 1992, and Ludovic Morlot on August 18, 2006.*



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To Read and Hear More...



The entry on Max Reger in the 2001 edition of Grove is by John Williamson; the article in the 1980 edition of Grove was by Helmut Wirth. Recordings of Reger's Variations and Fugue on a Theme of Mozart (not all currently available) have included Herbert Blomstedt's with the Dresden Staatskapelle (Profil), Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), Heinz Bongartz's with the Dresden Staatskapelle (Berlin Classics), Colin Davis's with the Bavarian Radio Symphony Orchestra (Philips), Franz Paul Decker's with the New Zealand Symphony Orchestra (budget-priced Naxos), Kurt Masur's with the New York Philharmonic (Teldec), and Carl Schuricht's with the Stuttgart Radio Symphony Orchestra (Hänssler Classic).



The important biographies of Liszt are Derek Watson's compact *Liszt* in the Master Musicians series (Schirmer paperback) and Alan Walker's Liszt biography in three volumes—*Franz Liszt: The Virtuoso Years (1811-1847)*, *Franz Liszt: The Weimar Years (1848-1861)*, and *Franz Liszt: The Final Years (1861-1886)*—which was reprinted in paperback (Cornell University Press). Walker is also the author of *Reflections on Liszt* (Cornell University Press). In addition, he authored an older brief biography with good illustrations, *Liszt*, in the "Great Composers" series (Faber and Faber, out of print); edited the symposium volume *Franz Liszt: The Man and his Music* (Taplinger), and provided the Liszt article in the revised (2001) New Grove Dictionary of Music and Musicians. The Liszt article in the 1980 Grove is by Humphrey Searle. Michael Steinberg's notes on the two Liszt piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Also well worth noting is Kenneth Hamilton's *After the Golden Age: Romantic Pianism and Modern Performance*, an engaging history, published in 2007, of the piano recital and its changing mores from the time of Liszt into the twentieth century (Oxford University Press).

Jean-Yves Thibaudet recorded the two Liszt piano concertos with Charles Dutoit and the Montreal Symphony Orchestra (Decca). The Boston Symphony Orchestra under Seiji Ozawa recorded Liszt's two piano concertos and *Totentanz* with soloist Krystian Zimerman (Deutsche Grammophon). Other noteworthy pairings of the two concertos include Nelson Freire's with Michel Plasson and the Dresden Philharmonic (Berlin Classics), Sviatoslav Richter's with Kiril Kondrashin and the London Symphony Orchestra (Philips), Emanuel Ax's with Esa-Pekka Salonen and the Philharmonia Orchestra (Sony), and Alfred Brendel's with Bernard Haitink and the London Philharmonic (Philips).

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Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides provides a good brief introduction to that subject (University of Washington paperback). Davies also wrote *The Gallic Muse*, a useful book with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the 2001 edition of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also of interest are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder), and Benjamin Ivry's *Maurice Ravel: a Life* (Welcome Rain).

The Boston Symphony Orchestra has made *six* recordings of *Bolero*: with Serge Koussevitzky in 1930 and 1947 (RCA), Charles Munch in 1956 and 1962 (also RCA), Seiji Ozawa in 1974 (Deutsche Grammophon), and Bernard Haitink in 1996 (Philips). An RCA disc entitled "Ravel Bolero" actually includes Koussevitzky's 1930 recording, Munch's stereo remake from 1956, and a 1953 Arthur Fiedler/Boston Pops Orchestra monaural recording together with seven other renditions (some of them more properly categorized as "versions") of assorted vintage and provenance. Available recordings of *Bolero* also include—among a great many others—Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Leonard Bernstein's with the New York Philharmonic (Sony), Pierre Boulez's with the New York Philharmonic (Sony) and Berlin Philharmonic (Deutsche Grammophon), Charles Dutoit with the Montreal Symphony Orchestra (Universal), Arthur Fiedler with the Boston Pops Orchestra (originally RCA, monaural, from 1953, now available on Deutsche Grammophon), Valery Gergiev's with the London Symphony (LSO Live), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Eugene Ormandy's with the Philadelphia Orchestra (Sony), Paul Paray's with the Detroit Symphony Orchestra (Mercury Living Presence), Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI), Michael Tilson Thomas's with the London Symphony (Sony), and Yan Pascal Tortelier's with the Ulster Orchestra (Chandos). Ravel's own 1930 recording with the Lamoureux Concerts Association Orchestra has been transferred to compact disc on several labels (Pierian, Philips, and Dutton Laboratories among them).

Marc Mandel



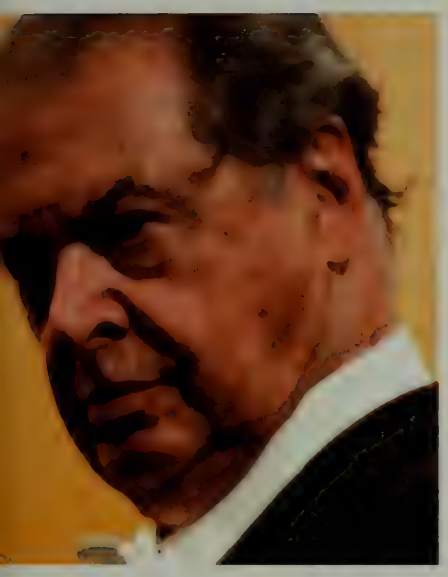
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Rafael Frühbeck de Burgos

A regular guest with North America's notable orchestras, Rafael Frühbeck de Burgos conducts the major ensembles of Boston, Philadelphia, Los Angeles, Pittsburgh, St. Louis, Houston, Montreal, Cincinnati, and Houston in the 2010-11 season, and returns to the New York Philharmonic for the third time since 2005. He appears annually at Tanglewood and regularly with the National Symphony, Chicago Symphony, and Toronto Symphony orchestras. Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. From 2004 to 2011 he was chief conductor and artistic director of the Dresden Philharmonic; in the 2012-13 season he will assume his post as chief conductor of the Danish National Orchestra. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra, and he has toured North America with the Vienna Symphony, the Spanish National Orchestra, and the Dresden Philharmonic. Named Conductor of the Year by *Musical America* in 2011, he has received numerous other honors and distinctions, among them the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. In 1998 Rafael Frühbeck de Burgos was appointed Emeritus Conductor by the Spanish National Orchestra. He has received an honorary doctorate from the University of Navarra in Spain and since 1975

has been a member of the Royal Academy of Fine Arts of San Fernando. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manual de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. In the 2009-10 subscription season, his performances with the BSO included Mendelssohn's *Elijah* and *Midsummer Night's Dream* music, Rossini's *Stabat mater*, Beethoven's First, Second, and Fifth symphonies as part of the BSO's complete Beethoven symphony cycle, and music of Albéniz, Prokofiev, and Rimsky-Korsakov. This past November he led the BSO in a suite for soloists, chorus, and orchestra from Falla's little-known *Atlàntida*, on a program with Brahms's Symphony No. 2.



Simon Trpčeski

Making his Boston Symphony Orchestra debut in these concerts, the Macedonian pianist Simon Trpčeski has appeared with many of the world's finest orchestras. In North America he has performed with the major orchestras of New York, Los Angeles, Philadelphia, Cleveland, Pittsburgh, San Francisco, Chicago, Toronto, and Baltimore, among others. In the United Kingdom he is a frequent soloist with the London and City of Birmingham symphony orchestras, the Philharmonia and Halle orchestras, and the London Philharmonic. Other engagements have taken him to the Royal Concertgebouw Orchestra of Amsterdam, the Russian National and Bolshoi Theatre orchestras, NDR Sinfonieorchester Hamburg, Deutsches Symphonie-Orchester Berlin, the Danish National Symphony Orchestra, and the Rotterdam, Strasbourg, Royal Stockholm, Royal Flanders, and St. Petersburg philharmonics. In Asia he has performed with the New Japan, Seoul, and Hong Kong philharmonics. In Australia he has been featured with the Sydney and Melbourne symphony orchestras, and he has toured with the New Zealand Symphony. Mr. Trpčeski has worked with such prominent conductors as Marin Alsop,

Vladimir Ashkenazy, Andrew Davis, Gustavo Dudamel, Charles Dutoit, Vladimir Jurowski, Lorin Maazel, Gianandrea Noseda, Antonio Pappano, Vasily Petrenko, Yan Pascal Tortelier, and David Zinman. Highlights of his 2010-11 season include his Carnegie Hall debut with the Baltimore Symphony and Marin Alsop, engagements with the Montreal, Atlanta, and Boston symphony orchestras, the Netherlands Radio Orchestra, RTÉ Orchestras of Ireland, NHK Symphony, Oslo and Hong Kong philharmonic orchestras, with the Philharmonia and London, Danish National, Nordic, and City of Birmingham symphony orchestras, and with orchestras of Odense, Belgrade, Zagreb, Brabants, Porto, and Bordeaux. He gives multiple concerts in South America with the Orchestra of the National Theatre of Brazil and the São Paolo State Symphony Orchestra. He has given solo recitals in cultural capitals of North America, Europe, and Asia. As a chamber musician, he has performed at such festivals as Aspen, Verbier, and Risor. Mr. Trpčeski's second concerto album (Avie), featuring Rachmaninoff's piano concertos 1 and 4 and *Rhapsody on a Theme of Paganini* with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra, will be released this year. His debut concerto recording on Avie, of Rachmaninoff's Second and Third piano concertos with the same forces, won the Classic FM's "Editor's Choice" Award. His acclaimed recital recordings on EMI feature works by Tchaikovsky, Scriabin, Stravinsky, Prokofiev, Rachmaninoff, Chopin, and Debussy. In December 2009, the President of Macedonia, H.E. Gjorge Ivanov, honored Simon Trpčeski with the Presidential Order of Merit for Macedonia, making him the youngest recipient in Macedonian history of a medal of any kind. With the support of KulturOp' (Macedonia's leading cultural and arts organization) and the Ministry of Culture of the Republic of Macedonia, Mr. Trpčeski works regularly with young musicians there. Born in the Republic of Macedonia in 1979, Simon Trpčeski is a graduate of the School of Music at the University of St. Cyril and St. Methodius in Skopje, where he studied with Boris Romanov. In addition to his international engagements, he currently teaches as a faculty member at his alma mater and makes his home in Skopje with his family.



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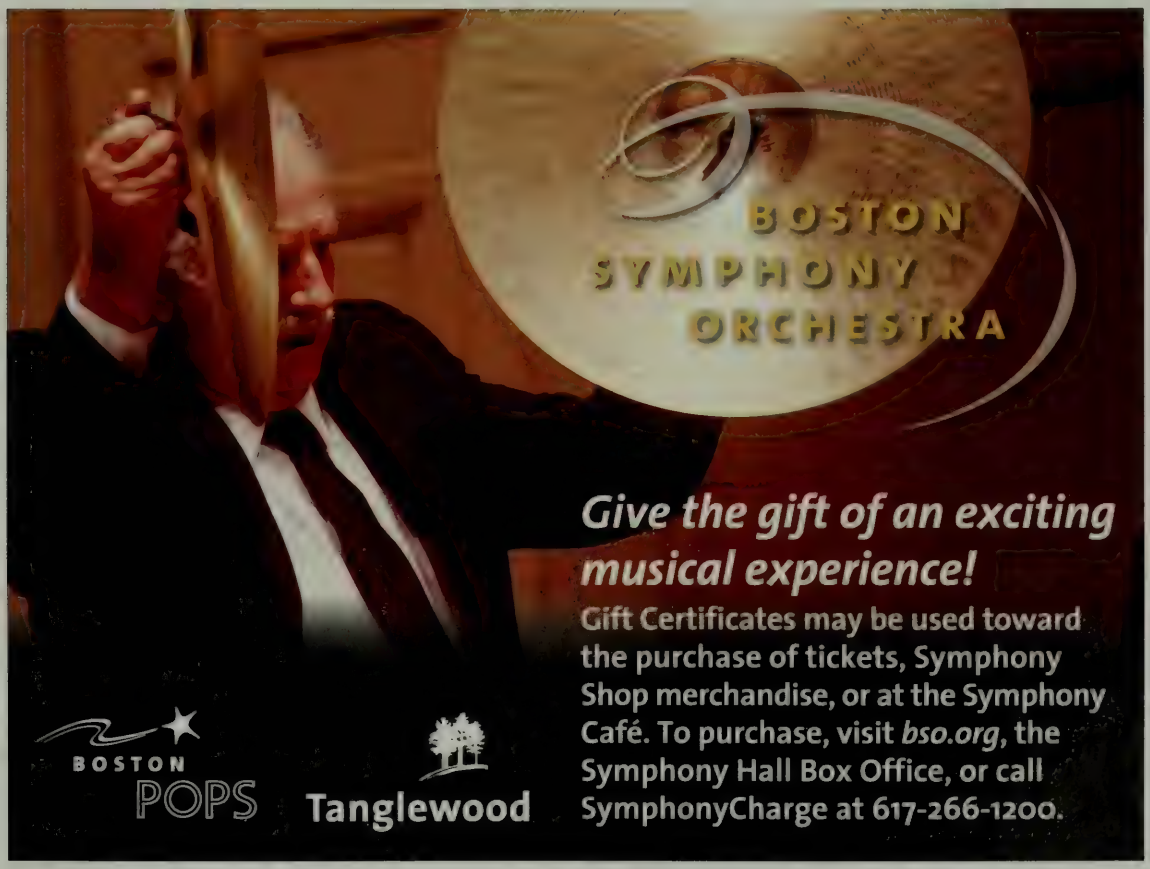
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Next Program...

Wednesday, May 4, 7:30pm (Open Rehearsal)
Thursday, May 5, 8pm
Friday, May 6, 1:30pm
Saturday, May 7, 8pm

CHARLES DUTOIT conducting

Note that there will be no intermission in this program.

BERLIOZ "ROMÉO ET JULIETTE," DRAMATIC SYMPHONY FOR SOLOISTS, CHORUS, AND ORCHESTRA, OPUS 17

I. Introduction (Combats—Tumult—Intervention of the Prince) and Prologue (Chorus—Strophes—Recitative and Scherzetto)

II. Romeo alone—Melancholy—Distant noise of concert and ball—Grand festivity at the Capulets

III. Calm night—The Capulets' garden, silent and deserted—The young Capulets, leaving the festivity, pass by singing recollections of the ball—Love scene

IV. Queen Mab, or the Fairy of Dreams (Scherzo)

Juliet's funeral procession

Romeo in the tomb of the Capulets: Invocation—Juliet's awakening—Delirious joy—Final agonies and death of the two lovers

Finale: Hasty arrival at the cemetery—Brawl of the Capulets and Montagues—Recitative and Aria of Friar Laurence—Oath of reconciliation

BERNARDA FINK, MEZZO-SOPRANO
JEAN-PAUL FOUCHÉCOURT, TENOR
LAURENT NAOURI, BARITONE
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

For the final concerts of the BSO's 2010-11 subscription season, Swiss conductor Charles Dutoit leads one of the great works in the French repertoire central to the Boston Symphony legacy, Hector Berlioz's "dramatic symphony" *Roméo et Juliette*, based on Shakespeare's play. Of this work the composer wrote, "it is neither a concert opera nor a cantata, but a symphony with choruses," reflecting the fact that, despite the presence of voices, Berlioz intended the orchestral music—including movements inspired by the grand ball at the home of the Capulets, where the lovers meet; by Romeo and Juliet's balcony scene, and by Mercutio's "Queen Mab" speech—to carry the expressive weight of the drama. One of his most ambitious pieces, *Roméo et Juliette* was completed in 1839 after years of work and became one of Berlioz's greatest successes with the public.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series, which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Sunday, May 1, 3pm
Jordan Hall, New England Conservatory

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DUTILLEUX	*Les Citations*, for oboe, percussion, harpsichord, and double bass
TOMASI	*Cinq Danses profanes et sacrées*, for wind quintet
RAVEL	Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet
DEBUSSY	Sonata for flute, viola, and harp
FRANÇAIX	Dectet, for winds and strings

Wednesday, May 4, 7:30pm (Open Rehearsal)
Thursday 'C' May 5, 8-9:45
Friday 'B' May 6, 1:30-3:15
Saturday 'B' May 7, 8-9:45

CHARLES DUTOIT, conductor
BERNARDA FINK, mezzo-soprano
JEAN-PAUL FOUCHÉCOURT, tenor
LAURENT NAOURI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

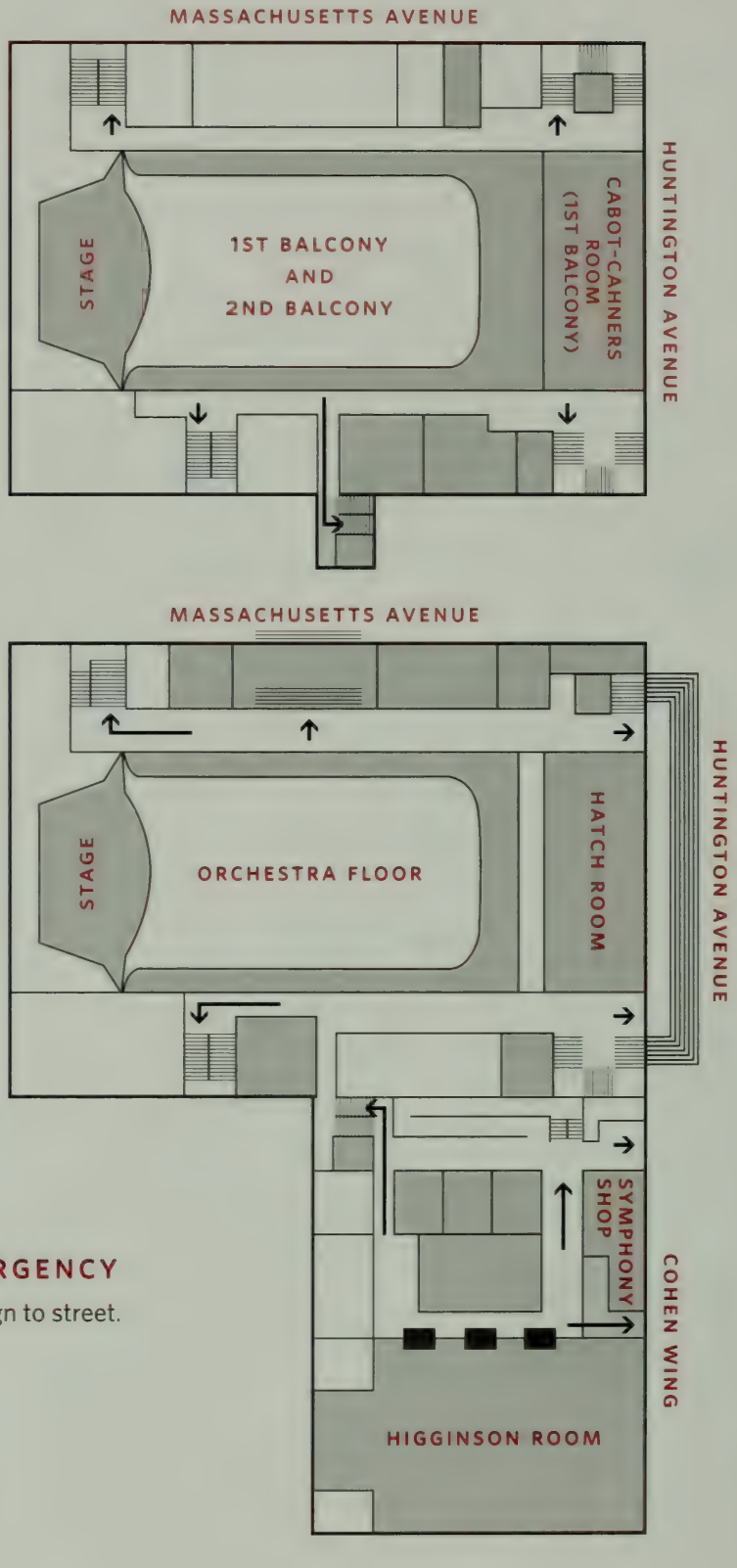
BERLIOZ *Roméo et Juliette*

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday (12 noon until 6 p.m. on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at 12 noon when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, Friday afternoons, and Friday evenings. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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Parking: The Symphony Garage, Prudential Center Garage, and Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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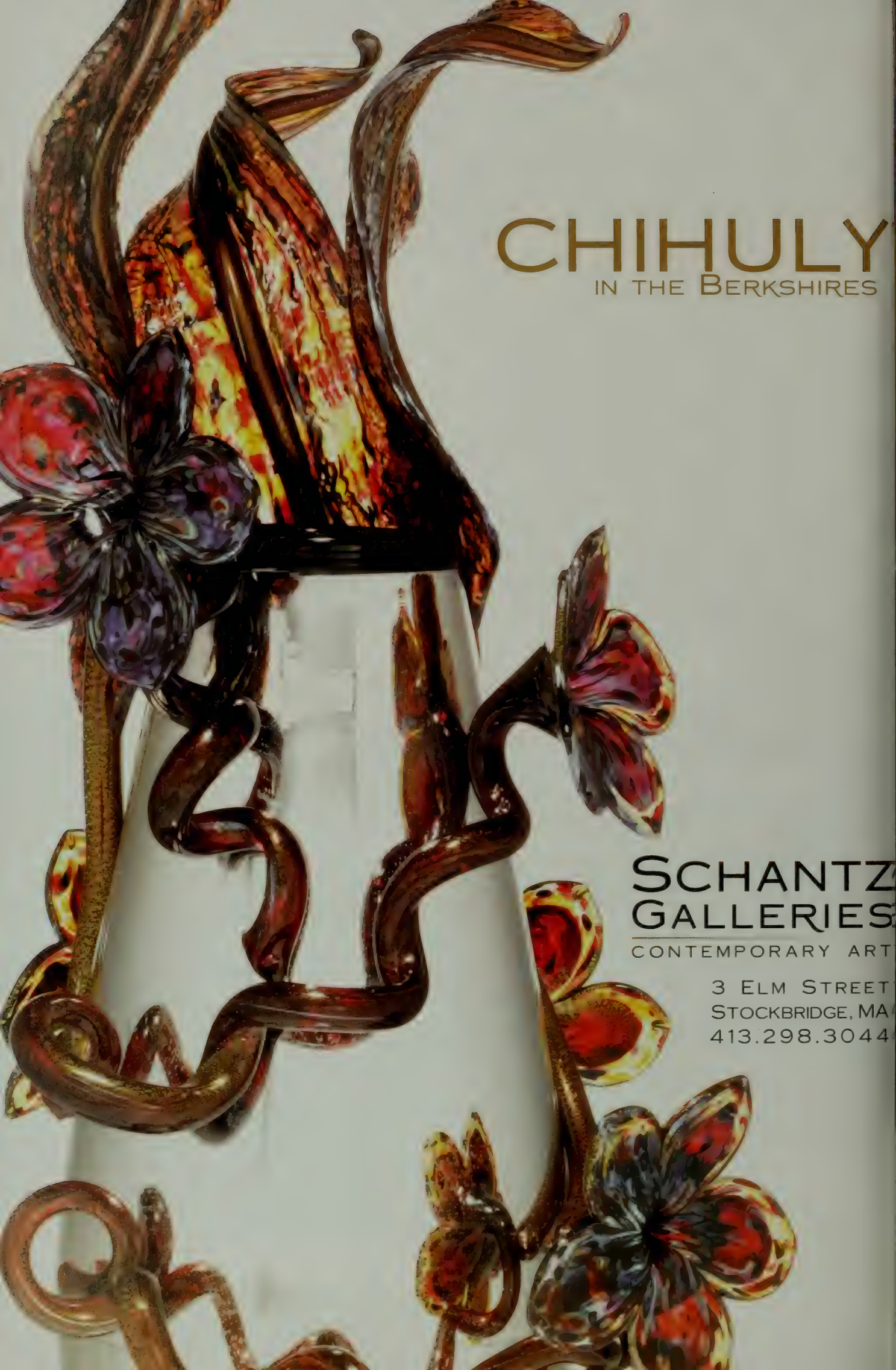
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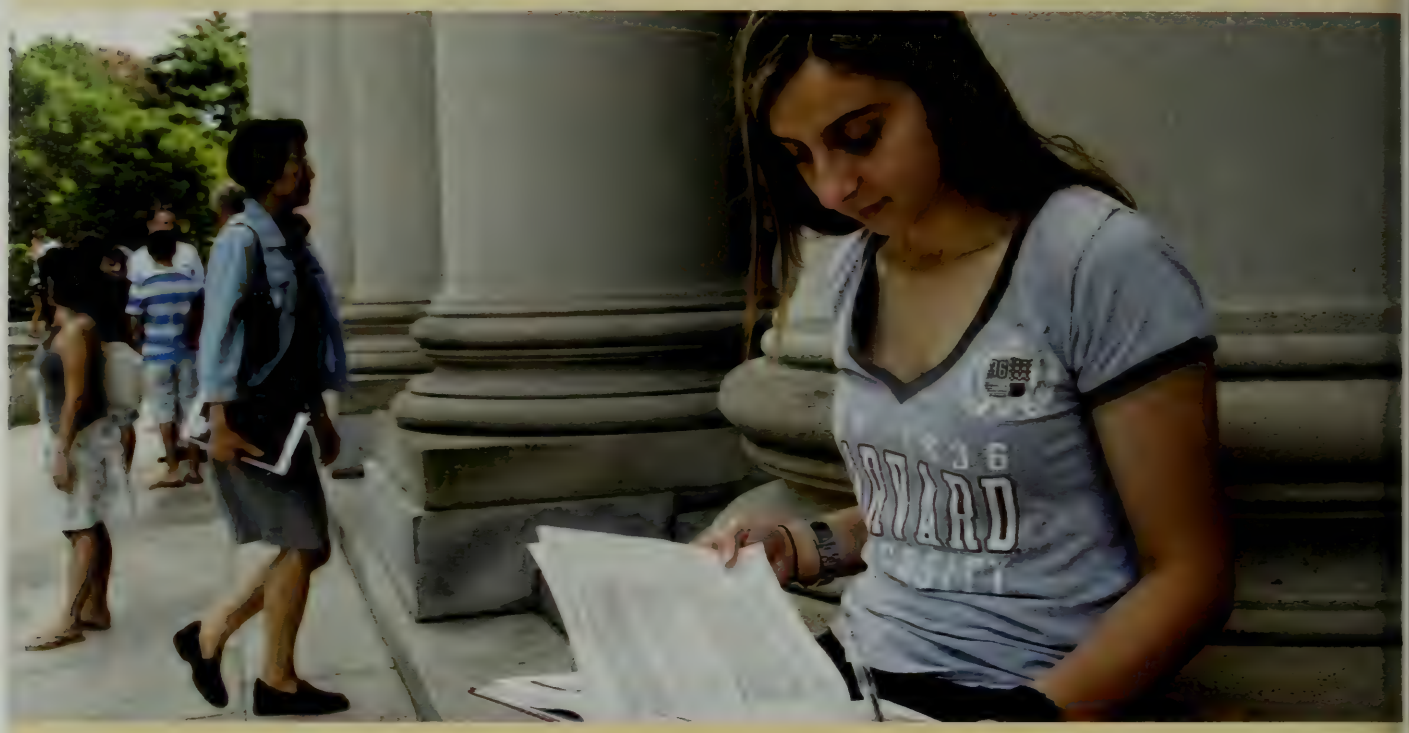
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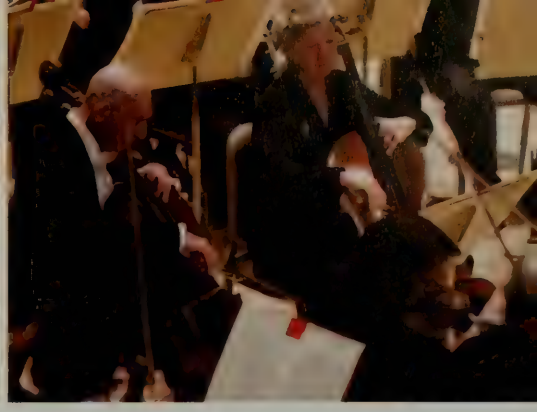
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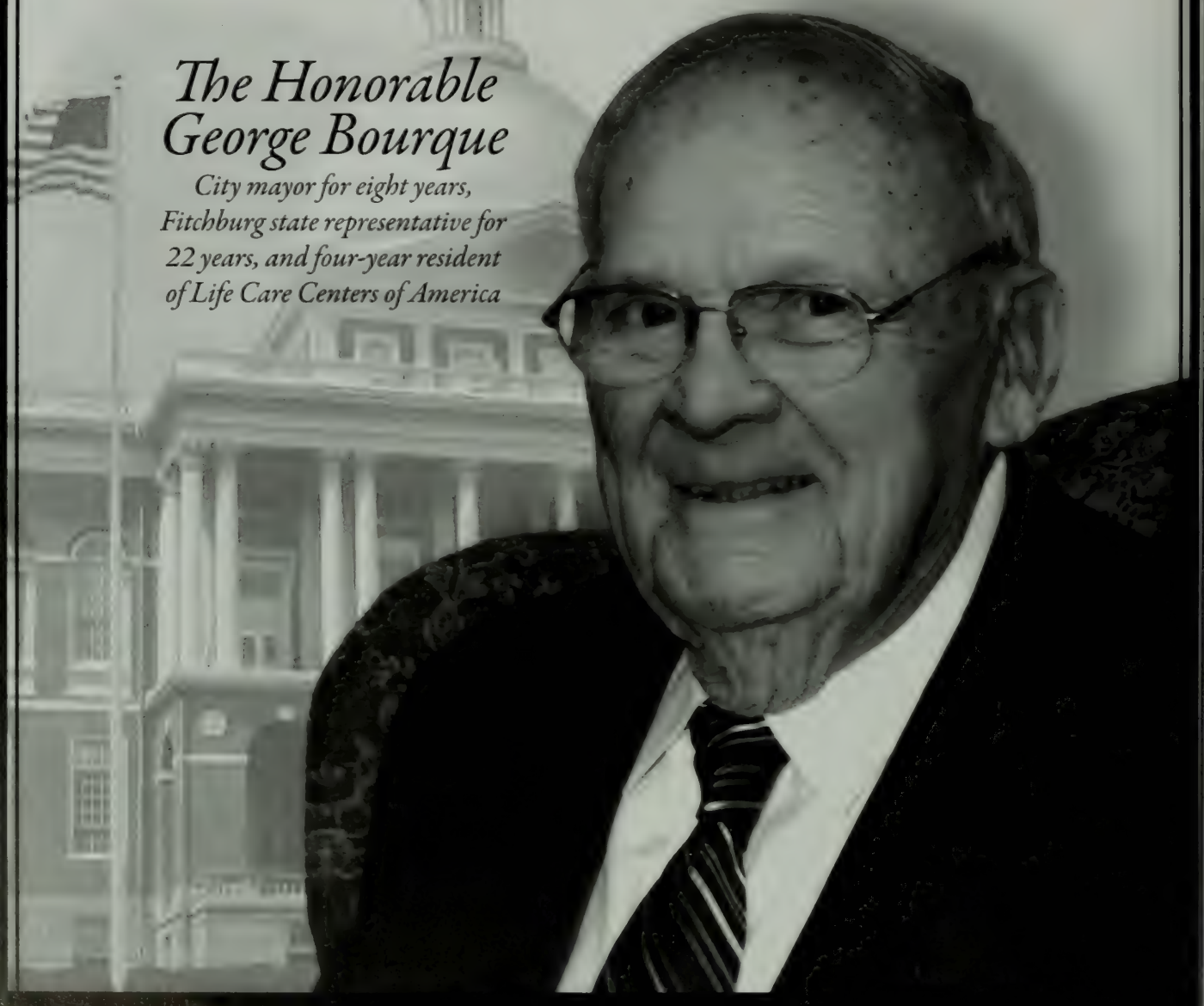
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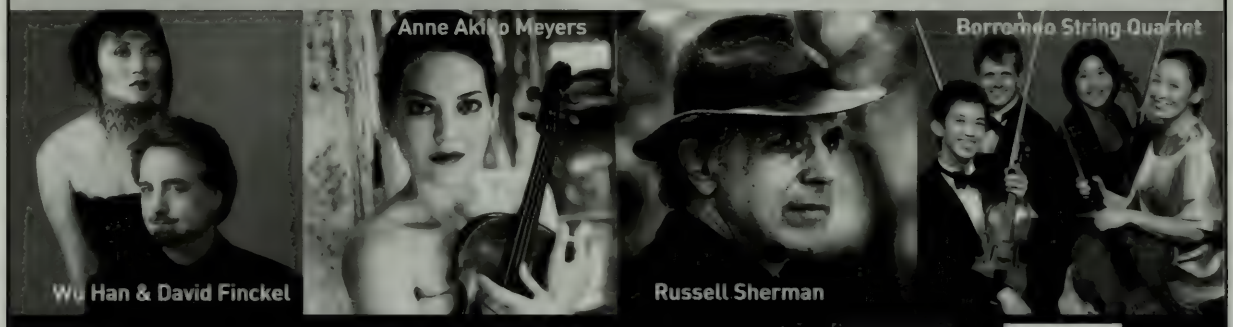
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BSO News

BSO Food Drive to Benefit the Greater Boston Food Bank April 14–May 7 at Symphony Hall

The Boston Symphony Orchestra is holding a canned food drive in conjunction with the BSO concerts of April 14 through May 7 to benefit the Greater Boston Food Bank. A complementary online Virtual Food Drive has also been set up to accept monetary donations to the Greater Boston Food Bank (visit bso.org/fooddrive). The BSO's first food drive took place in 2009 as part of "Orchestras Feeding America," a nationwide project of the League of American Orchestras, through which 250 orchestras participated nationally to collect over 300,000 pounds of food. Since then the food drive has become an annual event at Symphony Hall.

Food drive receptacles will be available at both the Massachusetts Avenue and Cohen Wing entrances before concerts and during intermission. Although patrons with tickets are especially encouraged to support the drive, others may drop off canned goods during the hour before evening concerts (7-8 p.m.). The BSO food drive can only accept canned food items, including canned tuna, chicken or other meats, canned vegetables and fruit, and canned juices, soups, and pastas. For safety reasons, the Greater Boston Food Bank does not accept baby food, baby formulas, and glass containers.

"Shakespeare in Music" at bso.org

To complement the Boston Symphony Orchestra's performances this spring of music inspired by Shakespeare—*Tempest*-themed concerts led by Thomas Adès in March, and Berlioz's *Roméo et Juliette* to close the BSO season in May—the Classical Companion via the BSO Media Center at bso.org includes several new features. Visitors can listen to clips from various *Tempest*- and *Romeo and Juliet*-inspired works by Tchaikovsky, Berlioz, and Prokofiev, and hear analyses of works by Adès, Sibelius, Tchaikovsky, and Berlioz. A short video segment by BSO Assistant Director of Program Publications Robert Kirzinger gives a brief overview of Shakespeare in music from the playwright's time to the present. There are also several videos of scenes from *The Tempest* and *Romeo and Juliet*, performed by artists from Shakespeare & Company, presented both with and without music, as well as a behind-the-scenes introduction to Shakespeare by the group's performers and directors. To view these materials, just go to www.bso.org/classicalcompanion.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before

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Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, to close the season, BSO Director of Program Publications Marc Mandel discusses Berlioz's *Roméo et Juliette*.

The Boston Symphony Orchestra Teen Council

The Boston Symphony Orchestra Teen Council is a year-long mentor and education program for high school students. The diverse youth that make up Teen Council receive arts access and training while developing useful life skill sets. Through various projects, members reach out to their peers, families, and communities, and help others develop a lifelong appreciation for the arts. Students complete at least thirty hours of community service throughout the year that can be applied to school requirements. The BSO Teen Council is open to high school students in the greater Boston area. Interested students can apply for the 2011-12 academic year during the summer and early fall of 2011.

Teen Council members take an active leadership role in the BSO's education programs and community initiatives. This year the Council has volunteered at a BSO Community Chamber Concert, planned activities for the BSO Young Musicians Club, presented a concert at Rosie's Place, and collaborated with the Museum of Fine Arts Teen Arts Council to present a Martin Luther King Jr. Day activity at the museum. In February the Council presented pre-concert activities for kids before the BSO Family Concerts and served as counselors in the "Winter Vacation at the BSO" program. In May the students will participate in the "Walk for Music" to raise money and awareness for their school music programs.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 107 OF THIS PROGRAM BOOK.

The Joseph and Deborah Plaud Concert, Saturday, May 7, 2011

Dr. Joe Plaud is an avid supporter of Boston artistic and cultural activities, and holds multiple program subscriptions, including to Saturday-evening performances of the BSO. He is a forensic clinical psychologist who has held several faculty positions in the greater Boston area, and was chosen to give the centenary address on the legacy of Dr. Ivan Pavlov to behavior therapy at the University of Madrid. Joe currently consults on notable criminal and civil court cases throughout the country. He has also been active for many years in preserving the legacies of Franklin and Eleanor Roosevelt, and serves on the Board of Governors of the Roosevelt Institute in New York.

Dr. Debbie Plaud is a child clinical psychologist whose work focuses on autism and developmental disabilities. Debbie works primarily with school children in Northbridge, Massachusetts. Debbie is also passionate about animal welfare, including her work with Poodle Rescue of New England.

Joe and Debbie's daughter, Brianna Plaud, recently graduated college and resides in Boston, pursuing a career in animation and media arts.

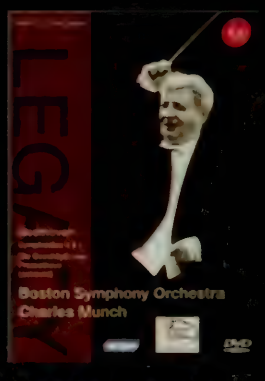
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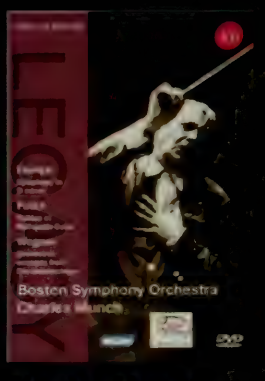
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In 2007, Intercontinental established a charitable mission with the goal of creating a positive and long-lasting civic and social impact. The mission allows Intercontinental to make the most of its resources and give the most effective support to non-profits in our region and beyond, primarily organizations that support children's education and development through mentorship, after-school tutoring, sports, career counseling, and the like; hospitals and healthcare providers; inner-city and greater Boston neighborhood charities; and organizations that support animal welfare, ecological, and environmental causes.

Intercontinental Real Estate Corporation takes pride in supporting the performing arts and has been actively involved with the BSO, supporting "Presidents at Pops," "A Company Christmas at Pops," the BSO Business Partners, and the DARTS program since 2005. Peter Palandjian, chairman and chief executive officer of Intercontinental Real Estate Corporation, is currently chairman of "Presidents at Pops" and an Overseer of the BSO.

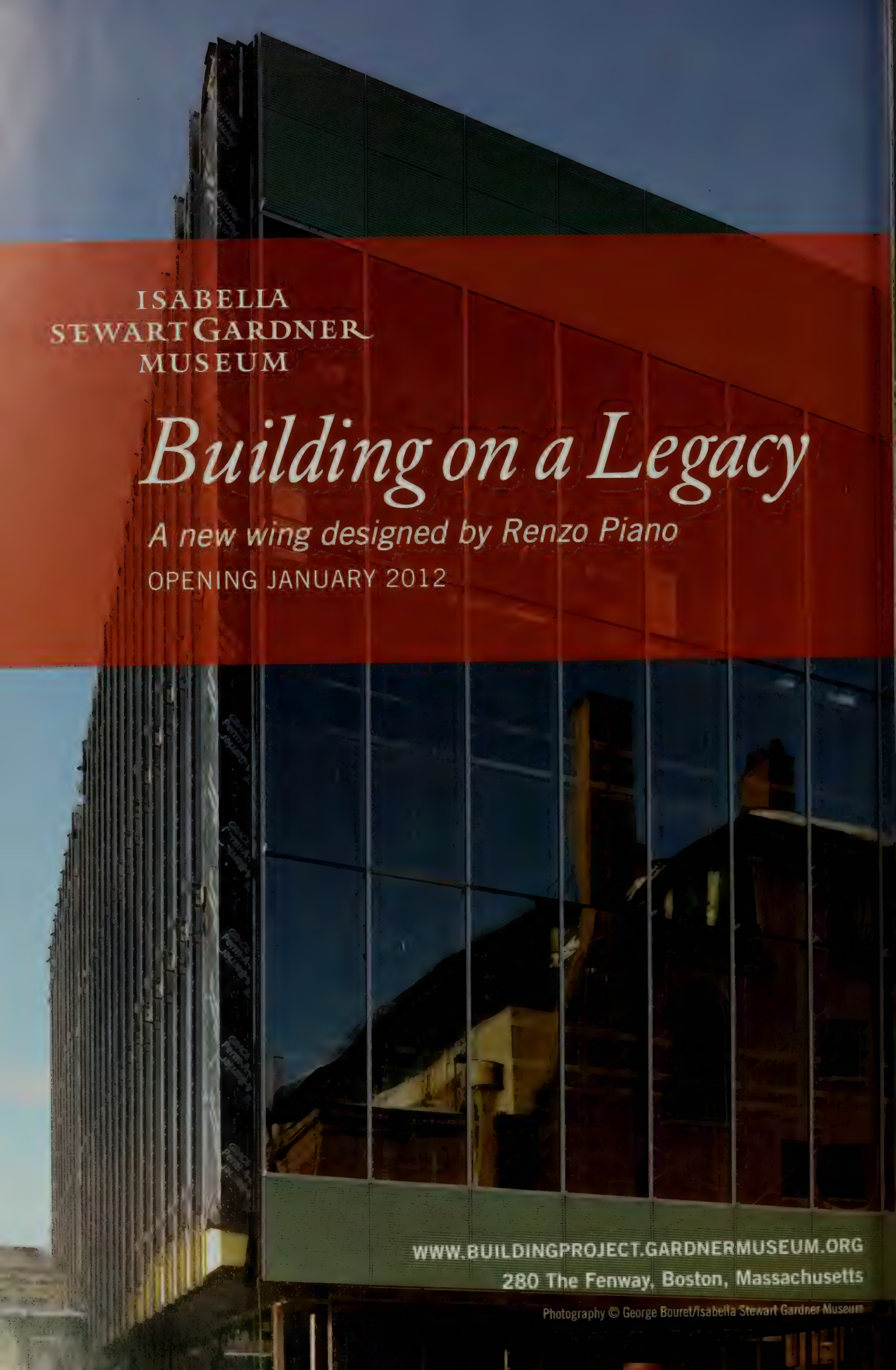
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BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in the third and last of their 2010-11 "Classics" concerts on Saturday, April 30, at 8 p.m. and Sunday, May 1, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program, entitled "Lucky Seven," features Mahler's Symphony No. 7. Tickets are $30, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

BSO members Sheila Fiekowsky, violin, and Kazuko Matsusaka, viola, join violinist Lisa Crockett, clarinetist Catherine Hudgins, and cellist William Rounds to perform Dvořák's String Quartet in F, Opus 96, *American*, and the Brahms Clarinet Quintet in a concert to benefit the West Stockbridge Historical


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Society on Friday, May 27, at 7 p.m in the newly reopened 1854 Town Hall, 9 Main Street, West Stockbridge. Commemorating the 150th anniversary of the start of the Civil War, the program includes a brief talk by Bob Salerno, the Historical Society's president, about the war's impact on West Stockbridge. Tickets are $20 in advance (available by sending a check to P.O. Box 266, West Stockbridge, MA 01266, or by e-mailing info@WestStockbridgeHistory.org for pick-up at the door) or $25 at the door.

BSO violinist Julianne Lee is featured in Mozart's Violin Concerto No. 4 in D, K.218, with the Inside Out Chamber Orchestra in the "Inside Out Season Finale" on Sunday, May 15, at 1:30 p.m. at Arlington Street Church, 351 Boylston Street in Boston. Also on the program, which will be led by "conductor and tour guide" Eli Epstein, is Mozart's Symphony No. 29 in A. Admission is free; no tickets are required. For further information, call (617) 536-7050.

The Milton Quartet (BSO violinists Xin Ding and Catherine French, BSO violist Edward Gazouleas, and retired BSO cellist Joel Moerschel) performs a benefit concert for the Alliance for Children Foundation on Sunday, May 22, at 4 p.m. at St. Peter's Episcopal Church, 320 Boston Post Road, Weston. The program includes Dvořák's Terzetto in C, Opus 74, for two violins and viola, Mozart's Quartet in C, K.465, *Dissonance*, and Mendelssohn's Quartet in D, Opus 44, No. 1. Tickets, available at the door, are $20 and include a post-concert reception.

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Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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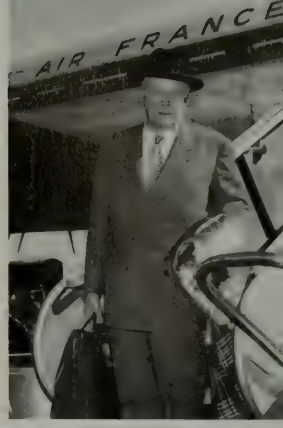
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO programs at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and a concerto collaboration with violinist Christian Tetzlaff, including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's

Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine conducted Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.



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photos by Michael J. Lutch

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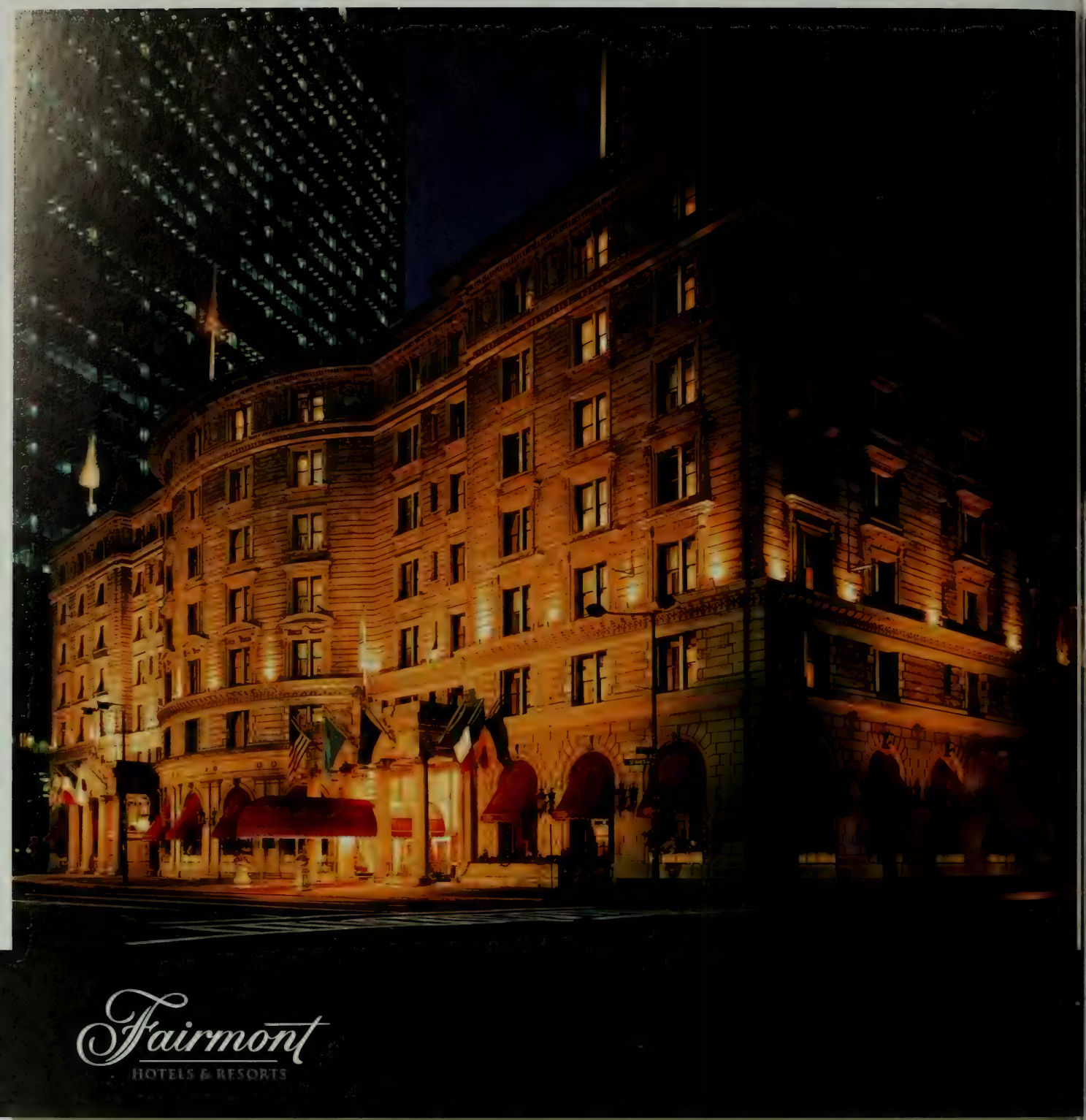
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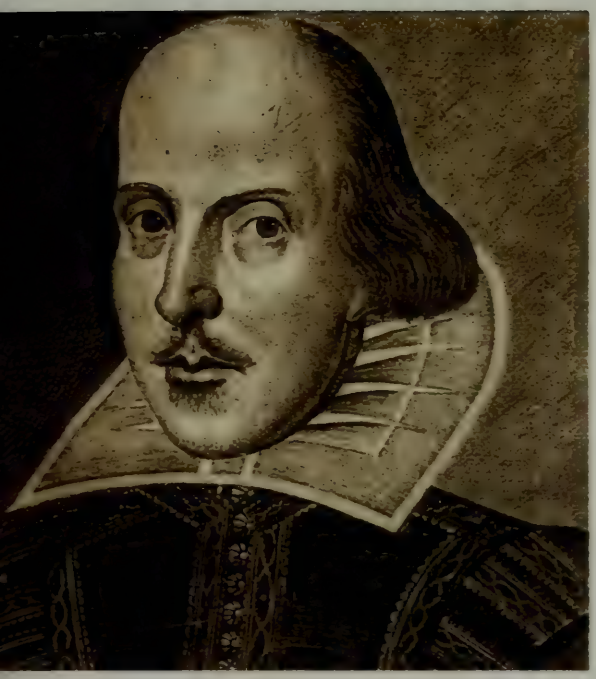
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Translating Shakespeare: Coming to Musical Terms with the Bard

by Thomas May

This week, with Berlioz's "Roméo et Juliette," the Boston Symphony Orchestra plays its second Shakespeare-inspired program of the season. In March, composer-conductor Thomas Adès led music of Tchaikovsky, Sibelius, and himself inspired by Shakespeare's "The Tempest."

In the fall of 1827, a theater company from London took Paris by storm. Its residency at the Théâtre de l'Odéon on the Left Bank included performances of a handful of Shakespeare plays (given in English) that would have an extraordinary ripple effect: not just on the Bard's international reception but on the course of music.

Despite his ignorance of English at the time, the twenty-three-year-old Hector Berlioz experienced something akin to divine revelation: "Shakespeare, coming upon me unawares, struck me like a thunderbolt," he wrote decades later in his *Memoirs*. "The lightning flash of that sublime discovery opened before me at a stroke the whole heaven of art, illuminating it to its remotest depths." Further intensifying the impact—which actually made the composer ill for a spell—was his obsession with Harriet Smithson, the Irish actress whose portrayals of Ophelia and Juliet also moved him to the core. He wooed and eventually won her, though their marriage ended in failure. But if the idealism of love yielded to a sorely disappointing reality, the artistic vision sparked by the Shakespeare performances continued to sustain Berlioz throughout his creative life.

At first glance, the terms in which Berlioz couches his admiration might seem overly bound up in the colorful hyperbole of Romantic-era hero worship. Yet the inspiration he found in

Martin Droeshout's copper engraving of Shakespeare for the title page of the First Folio, 1623

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A c.1827 lithograph by François-Antoine Conscience (1795-1840) of Harriet Smithson, Berlioz's future wife, as Juliet and Charles Kemble as Romeo (Bibliothèque nationale de France)

Shakespeare actually did alter him profoundly, lighting the way toward Berlioz's most innovative achievements. These include not only the *Roméo et Juliette* symphony—which the BSO performs in its entirety this week—but even aspects of *Les Troyens*, his opera modeled on another lifelong literary fixation, the poet Virgil. And while the intensity of his response may be unique, Berlioz points to a phenomenon that has been shared by a wide spectrum of composers.

But what does it mean to write music "inspired by Shakespeare"? The paradox is that those composers who respond most deeply to the Bard are least satisfied by merely "accompanying" the source, by attempting to accessorize his plays in musical terms. Their instinct—epitomized by Berlioz—is to translate Shakespeare into a language of their own. This often involves striving for new forms and expressive means that push their music in unexpected directions; in effect it implies a kind of competition. For all the autonomous, overwhelming richness of his plays, Shakespeare encourages rather than stifles this sort of dialogue with another art. Indeed, the tension between musical aesthetics and the playwright's theatrical imagination has generated several breakthrough moments for a surprising variety of composers over the past two centuries. Through them Shakespeare can be seen to have left a mark on music history itself.

A year before Berlioz's epiphany at the Odéon (as his biographer David Cairns aptly terms it), the teenage Felix Mendelssohn wrote his Overture to *A Midsummer Night's Dream*. By distilling the comedy's essence into a self-contained, purely instrumental work of blazing originality, he pointed the way for subsequent composers who would likewise introduce the



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Bard to the concert hall. Mendelssohn reluctantly published a programmatic description of how the overture's themes could be "decoded" into the different spheres of the play. Yet the score itself manages to be highly evocative while at the same time following the independent musical logic of sonata form. R. Larry Todd remarks that the composer maintained "a basic belief that pure music offered an expressive language far more precise than the ambiguous language of words." Berlioz would in fact spend time with Mendelssohn during his time abroad in Rome in 1831. Roger Fiske speculates that they must have conversed about their mutual enthusiasm for Shakespeare, which possibly prompted some of the ideas that Berlioz would incorporate in his *Roméo et Juliette* at the end of the decade.

Of course not all of Shakespeare's plays are equally conducive to musical treatment. With its mix of formal masque and theatrical fantasy, *The Tempest* stands out because of the prominent role music plays within the text; it even triggers part of the action. In his recent *Musicking Shakespeare*—a study that offers plenty of food for thought about the creative interactions between composers and the playwright—Daniel Albright observes that "Ariel, with his Orpheus- or Arion-like power to compel nature to dance to his tune, is an operatic character waiting for opera to come into existence."* He goes on to remark that "one sometimes finds more Shakespeare in purely orchestral works than in opera—works that have something of the swiftness, the ranting, the irony, the contortion, the interpretive obscurity of the plays themselves."

Berlioz himself turned to *The Tempest* for his first Shakespeare-themed composition, devising a remarkable "fantasy" in 1830 for orchestra and chorus which recruits the piano as part of the orchestral ensemble for the first time. (He later incorporated the piece into *Lélio, or the Return to Life*, the seldom-heard "sequel" to the *Symphonie fantastique*.) The BSO's program this past March with Thomas Adès is an object lesson in the open-ended variety of responses elicited by the Bard's final romance. Tchaikovsky undertook his "symphonic fantasy" in the wake of his Second Symphony ("Little Russian"), when he was most under the sway of the Russian nationalist principles of The Mighty Five. It was their guru, the powerful critic Vladimir Stasov, who actually outlined the programmatic sequence that Tchaikovsky followed for his composition.

Yet the composer's approach suggests a distinctly personal free association and highlights selective elements from the play. The score's most persuasive aspects center around its evocation of the seascape and the love blossoming between Miranda and Ferdinand. Shakespeare had, after all, provided the stimulus through which Tchaikovsky began to find his true voice as a composer several years earlier, in the first version of his *Romeo and Juliet* "fantasy-overture." Although the formal structures are markedly different—*Romeo and Juliet* filters the tragedy through sonata form while *The Tempest* follows a looser symmetrical

* Arion is the ancient Greek poet who, according to a legend recounted by the historian Herodotus, was said to have been kidnapped by pirates eager to steal the valuable prize he had just been awarded in a musical competition. Before they could kill him, Arion performed a song that attracted a school of dolphins and was carried back to the safety of land by riding on one of them.



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William Hogarth (1697-1764), "The Tempest," 1735

shape—Tchaikovsky in both of them carefully builds dramatic contexts to enhance the effect of the central love music.

For Sibelius, the invitation to write incidental music for an elaborate production of *The Tempest* by the Royal Theatre in Copenhagen in 1926 brought an opportunity to consolidate different facets of his art near the very end of his career. The circumstances allowed him to write a score for large orchestra, chorus, and solo voices—naturally following the order of Shakespeare's dramaturgy, though he subsequently crafted two stand-alone instrumental concert suites by reworking and reordering extracts. In the Prelude, Sibelius literally competes with Shakespeare, since the director wanted the musical storm to replace the theatrical one. He conjures the sense of elemental power that is a hallmark of his symphonic rhetoric (in the symphonies and tone poems alike) but is equally adept at etching gnomically concentrated or lyrical vignettes to leave a recognizably Sibelian imprint on Shakespeare's characters.

While Sibelius would make the Prospero-like gesture of renouncing composition soon after writing his *Tempest*, Thomas Adès's opera, which premiered in 2004, opened up a whole new vista of his art—and in the process suggested parallels with yet another aspect of Shakespeare's enigmatic magician. Adès had burst on the scene as a *Wunderkind* of phenomenal talent who could manipulate an unpredictably allusive musical language. Yet his achievement in composing a viable opera from *The Tempest* seems further to have enhanced Adès's artistic confidence. The flair for bold ideas and for the colorful, telling detail remains as strong as ever, but is now grounded in the increasingly assured sense of structural ingenuity and technical command displayed by such post-*Tempest* compositions as his violin concerto (*Concentric Paths*), *Tevot*, and the audiovisual piano concerto *In Seven Days*.

The challenge of adapting Shakespeare's play inspired Adès to reimagine the familiar characters through a distinctive musical poetry that also highlights alternative subtexts and perspectives within the romance. Adès gives Ariel a surreal acrobatic tessitura, while

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Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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Caliban is reconfigured as a tenor and is entrusted with some of the opera's most luminously eloquent music. Both creatures are clearly enslaved by Prospero, whose desire for vengeance and control unfolds in counterpoint to the two young lovers as they dare to encounter a "brave new world" of feeling. This operatic *Tempest* illuminates how love generates a bewitchment of its own which the magician cannot manipulate. The experience of writing this music has clearly been a watershed for Adès, expanding his vocabulary in ways that subsequent works such as the Violin Concerto continue to explore.

In a sense, the most remarkable examples of Shakespeare "translated" into music not only recapitulate but help define the Bard's reception history. Berlioz—and, later, Verdi—encountered Shakespeare as a fresh, liberating force whose anarchic juxtapositions served as a model for Romanticism's break with the artificial constraints of classical order and unity. The year of Berlioz's epiphany, 1827, was the year in which Victor Hugo published his play *Cromwell*, along with a controversial preface that rejected the received ideas of Classicism, advocating their abolition in favor of an impure, quintessentially Shakespearean mixture of the sublime *and* the grotesque, the high with the low.* When Berlioz introduced his *Roméo et Juliette* in 1839, he revealed an unprecedented, radical blend of genres that fused his vision of Shakespeare with the profound impact of his discovery of Beethoven's symphonies (above all, the Ninth).

In the process, Berlioz essentially scripted Shakespeare's play anew, using his vocal forces selectively and secreting the central story of the lovers themselves within a purely instrumental language. The latter, he declared, conveys something "richer, more vivid, less resolved, and by its very vagueness, incomparably more powerful." The experience of this music, writes Jonathan Bate in *The Genius of Shakespeare*, "actually sets in motion a kind of performance of the play"—not as an opera, not as descriptive "program music," but in entirely original terms. The various ways of performing Shakespeare explored by Berlioz and other composers have not only generated new strategies of musical expression but in turn enhance our appreciation of these plays' inexhaustible meanings.

THOMAS MAY, *a frequent contributor to the BSO program book, writes and lectures about music and theater. He is the author of "Decoding Wagner: An Invitation to his World of Music Drama" and the editor of "The John Adams Reader: Essential Writings of an American Composer."*

* While *Cromwell*, an historical drama about the English regicide, proved too unwieldy to be staged, it was the preface that Hugo published to introduce the work that served as a manifesto for the world view that came to be identified with Romanticism.

Farewell, Thanks, and All Best

BSO percussionist FRANK EPSTEIN will retire from the Boston Symphony Orchestra effective October 2, 2011, following more than 43 years of service to the orchestra.

A native of Amsterdam, Holland, Frank and his family are survivors of the Holocaust. He immigrated to the United States in 1952, settling in Hollywood, California. He received his bachelor of music degree from the University of Southern California and his master of music degree from New England Conservatory. His teachers included Robert Sonner, Earl Hatch, Murray Spivack, William Kraft, and Everett Firth.

Immediately upon graduating from USC, Mr. Epstein joined the San Antonio Symphony, where he was assistant timpanist and percussionist for two seasons. He auditioned for and won his position with the BSO in 1968 while a student at NEC; he attended the Tanglewood Music Center in 1962, 1966, and 1967. Today he is a faculty member at both the Tanglewood Music Center and the New England Conservatory, where he serves as Chairman of the Brass and Percussion Department and directs the NEC Percussion Ensemble, which he founded in 1968. Two single-disc volumes of "American Music for Percussion" commissioned, premiered, and recorded by Frank and the NEC Percussion Ensemble—encompassing ten works, by Elliott Carter, Peter Child, Ed Cohen, John Harbison, Jennifer Higdon, Fred Lerdahl, Robert Rodriguez, Felicia Sandler, Gunther Schuller, and Joan Tower—have just recently been released on the Naxos label.

Frank has made recordings with the Los Angeles Philharmonic, Boston Symphony, and Boston Pops, as well as with Collage New Music, which he founded in 1972, and of which he served as music director for its first twenty years. Collage New Music performs music of the 20th and 21st centuries and will celebrate its 40th season next year. As music director of Collage, Frank oversaw the commission and performance of more than 200 new works written especially for the ensemble, as well as the production of seventeen recordings. In 1996 he was awarded a Presidential Commendation from New England Conservatory for his work with Collage New Music.

Frank has been involved with the Avedis Zildjian Company as a consultant on new product development (including the introduction of the Classical Orchestral Cymbal Selection) and also as a clinician, conducting workshops and seminars throughout the country. An entrepreneur himself, he has developed a number of percussion instruments, including the symphonic castanet (now used worldwide) as well as other gadgets that make life a bit easier for the professional percussionist. His book *Cymbalisms*, the culmination of fourteen years' work, was published two years ago and has received international acclaim.

For nearly forty years Frank and his wife Mary have made their home in Brookline, Massachusetts, where they raised their family. He and Mary have two daughters and four grandchildren.

We extend heartfelt thanks to Frank for his dedication and many years of service to the Boston Symphony Orchestra, and we wish him all best in his future endeavors.

Some Words From Frank Epstein

After 43 years of playing for the BSO I have decided to retire from one of the world's great musical organizations. An orchestra with one of the most beautiful and lush sounds anywhere. Will I miss playing? Absolutely. Retirement has been a difficult decision: I love playing with this orchestra in this hall. I love every minute of it. So why? Well, some of my retired colleagues tell me there is a wonderful life outside of the orchestra. Free time to do the things one doesn't even know one wants to do. This is intriguing and something I want to explore. I will have more time for family, friends, and travel. I can really try to lose my body armor: one needs plenty of padding to play cymbals! These are good things. These are things that tickle my fancy. New directions and new opportunities lie ahead.



My heart will still tick along with every downbeat. Some of these downbeats will be imagined. I know I won't be there, on stage, keeping my eye on the baton, but I will be listening from the audience, from my home, from wherever music comes to me. There will be other batons to follow and other downbeats to interpret.

I have loved all these years of music-making, playing percussion especially with my cymbals, helping create sound, relating to sound, being with sound, and on occasion being the sound. It is time now for someone else to do that. I will still be there: listening.

I thank all who have made these 43 years the center and core of my life. I am thrilled and proud to have been a member of this orchestra. I am proud of our Boston audience for their support of one of the world's musical treasures right here in Boston. Bravo Boston and Bravo BSO.



Frederic Leighton (1830-1896), "The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet," 1853-55

THIS YEAR'S BOSTON SYMPHONY ORCHESTRA RETIREE WILL BE ACKNOWLEDGED ON STAGE AT THE END OF THESE CONCERTS (SEE PAGE 38).

THESE PERFORMANCES CONTINUE THE CELEBRATION OF THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS.

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



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Saturday, May 7, 8pm | **THE JOSEPH AND DEBORAH PLAUD CONCERT**

CHARLES DUTOIT conducting

BERLIOZ "ROMÉO ET JULIETTE," DRAMATIC SYMPHONY FOR SOLOISTS, CHORUS, AND ORCHESTRA, OPUS 17

PART I
Introduction (Combats—Tumult—Intervention of the Prince)
Prologue (Recitatives—Strophes—Recitative and Scherzetto)

PART II
Romeo alone—Melancholy—Distant noise of concert and ball—Grand festivity at the Capulets

PART III
Calm night—The Capulets' garden, silent and deserted—The young Capulets, leaving the festivity, pass by singing recollections of the ball—Love scene

PART IV
Queen Mab, or the Fairy of Dreams (Scherzo)
Juliet's funeral procession
Romeo in the tomb of the Capulets: Invocation—Juliet's awakening—Delirious joy—Final agonies and death of the two lovers
Finale: Hasty arrival at the cemetery—Brawl of the Capulets and Montagues—Recitative and Aria of Friar Laurence—Oath of reconciliation

BERNARDA FINK, MEZZO-SOPRANO
JEAN-PAUL FOUCHÉCOURT, TENOR
LAURENT NAOURI, BARITONE
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

Text and translation begin on page 58.

Please note that there will be no intermission in this program.

P A S S I O N



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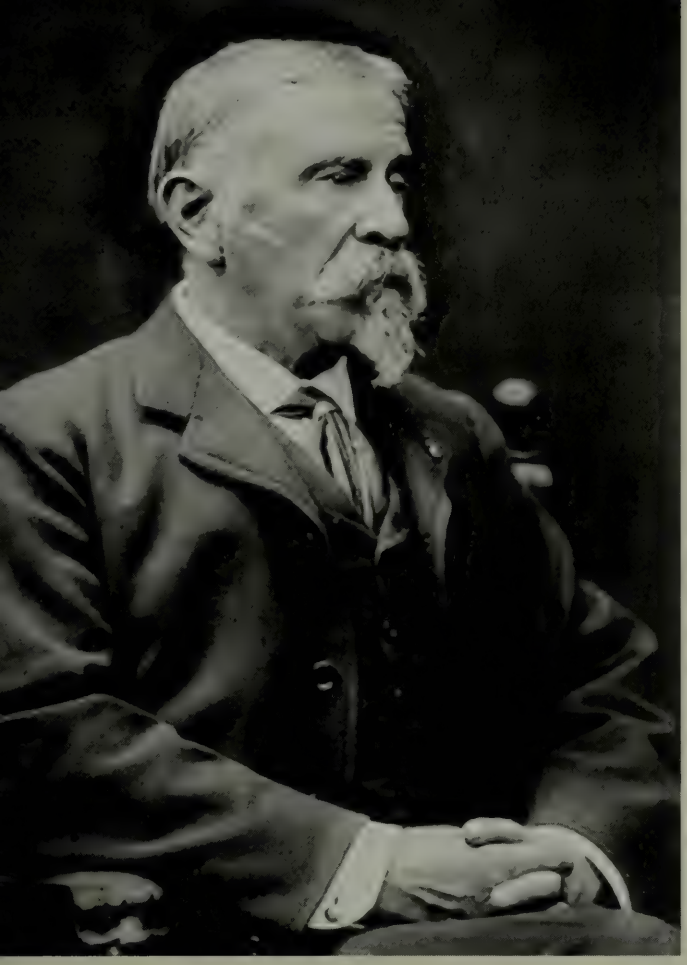
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The Henry Lee Higginson Memorial Concert

Friday, May 6, 2011

By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

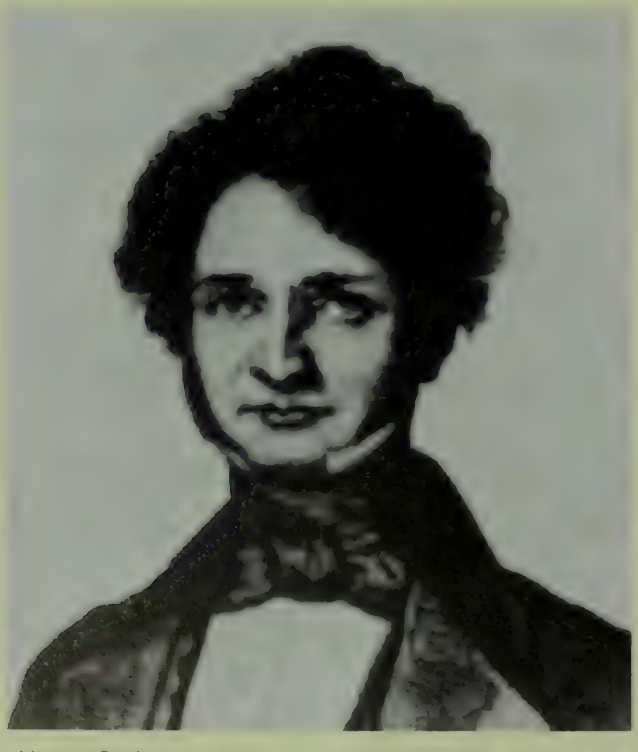
Composer's Preface (to the Piano-Vocal Score)

There will doubtless be no mistake about the genre of this work. Even though voices are often used, it is neither a concert opera nor a cantata, but a symphony with choruses.

If there is singing, almost from the beginning, it is to prepare the listener's mind for the dramatic scenes whose feelings and passions are to be expressed by the orchestra. It is also to introduce gradually into the musical development the choral masses, whose too sudden appearance could have damaged the composition's unity. Thus the prologue, where (like in Shakespeare's drama) the chorus exposes the action, is sung only by fourteen voices. Later only the chorus of Capulets (men) is heard offstage; then in the funeral ceremony, the male and female Capulets. At the beginning of the finale the entire chorus of Capulets and Montagues and Friar Laurence appear; and at the end, the three choruses are united.

This last scene of the reconciliation between the two families is the only one falling into the domain of opera or oratorio. It has never since Shakespeare's time been represented on any stage, but it is too beautiful, too musical, and finishes a work of this nature too well for the composer to dream of treating it differently.

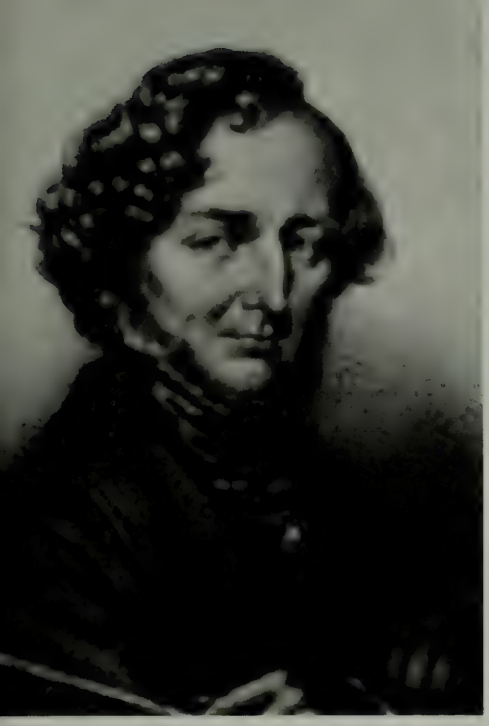
If, in the famous garden and cemetery scenes in the dialogues of the two lovers, Juliet's asides, and Romeo's passionate outbursts are not sung, if the duos of love and despair are given to the orchestra, the reasons for this are numerous and easy to understand. First, and this reason alone is sufficient, it is a symphony and not an opera. Then, since duets of this nature have been handled vocally a thousand times by the greatest masters, it was wise as well as unusual to attempt another means of expression. It is also because the very sublimity of this love made its depiction so dangerous for the musician that he had to give his imagination a latitude that the positive sense of the sung words would not have left him and resort to instrumental language, which is richer, more varied, less fixed, and by its very flow incomparably more powerful in such a case.



Hector Berlioz in 1839

The arrangement of this work for piano was done under my supervision. It seems to me as faithful as an intelligent translation can be. In addition it is free of the rather grave faults and errors that mar all copies of the full score distributed to the public so far, several of which were reproduced in the original orchestral parts. Only the new edition published in 1857 by Brandus and Co. in Paris is correct, and it is from this that the present piano-vocal score was transcribed.

Hector BERLIOZ



Hector Berlioz

"Roméo et Juliette," Dramatic Symphony for soloists, chorus, and orchestra, Opus 17

HECTOR BERLIOZ was born at La Côte-St-André, Isère, near Grenoble, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his "dramatic symphony" "Roméo et Juliette," with a text by Emile Deschamps after Shakespeare, between March and September 1839 and conducted the first performance on November 24 that year at the Paris Conservatoire, with soloists Emily Widemann, Alexis Dupont, and Louis Alizard. The score is dedicated to Nicolò Paganini. For an 1846 performance in Prague, Berlioz made some adjustments to the Prologue and removed a Second Prologue that originally preceded Juliet's funeral procession.

THE SCORE OF "ROMÉO ET JULIETTE" calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide (usually replaced in modern performances by a tuba), four timpani (two players), bass drum, cymbals, antique cymbals in F and B-flat, two tambourines, a minimum of two and a maximum of ten harps, and strings; contralto, tenor, and bass soloists, and chorus.

Berlioz's first symphony was the *Symphonie fantastique* (1830), an autobiographical drama, taking Beethoven's concept of the symphony far into the realm of passion and personal confession. His second symphony, *Harold en Italie* (1834), was also personal, part reminiscence of Berlioz's own travels in Italy, part exploration of the Byronic spleen from which the whole Romantic generation loved to suffer. For his third symphony, *Roméo et Juliette* (1839), Berlioz turned to his greatest literary passion, Shakespeare, drawing once again on his own most fervent experiences.

His discovery of Shakespeare in 1827 had been overwhelming not only for the dramatic force of the poetry and drama (instinctively grasped even though Berlioz knew no English), but also because the leading actress of the company, Harriet Smithson, immediately won his heart. She became for him the personification of Ophelia and Juliet, and although he never mentioned writing any music as a response to the "thunderbolt" (as he called the doubly forceful experience), it is very probable that his immediate response was to set

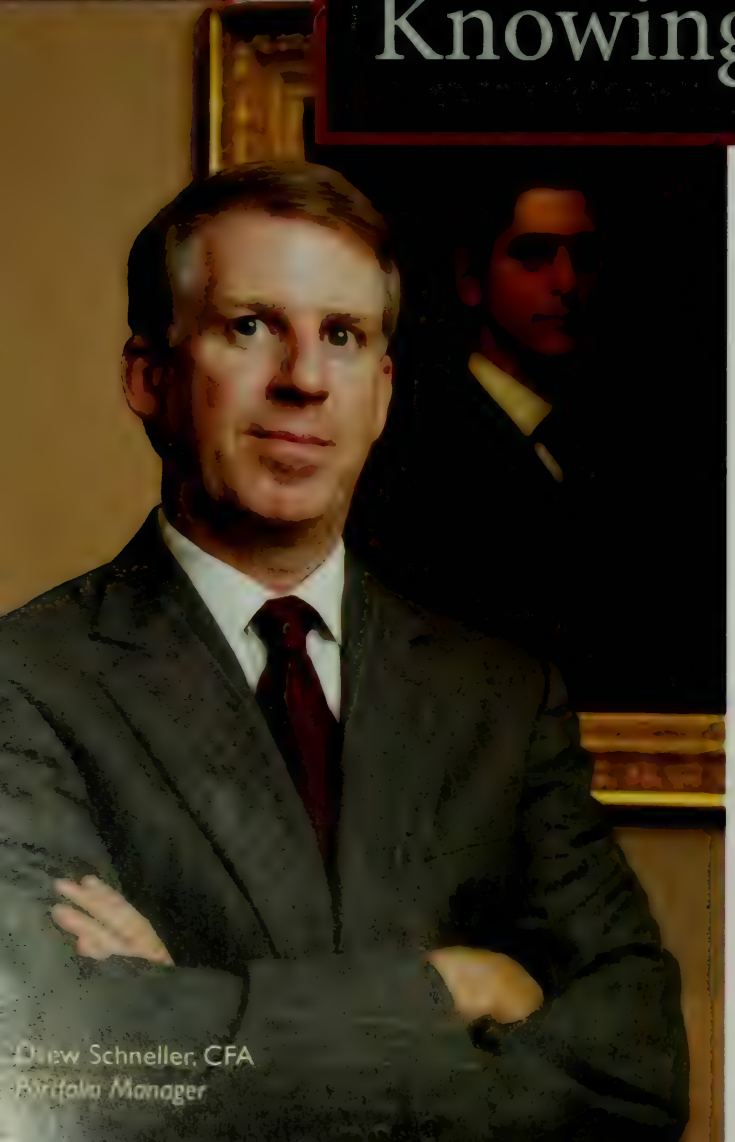


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certain scenes from the play, perhaps as instrumental music without voices. There seems to be a lost work, perhaps titled "Four Scenes from *Romeo and Juliet*," which was soon set aside and absorbed into various works from the period 1828-1830. The cantata *Cléopâtre*, of 1829, for example, has an "Invocation" addressed by Cleopatra to the shades of the Pharaohs which Berlioz likened to the vault scene in the play *Romeo and Juliet*, probably because that's what it originally was.

In 1830 he decided to compose a drama that featured not the role of Juliet, which Harriet Smithson had played in 1827, but Harriet herself. The first movement of the *Symphonie fantastique* depicts the artist's burning passion without any object until the beloved walks into his life—exactly the scenario of the first scenes of *Romeo and Juliet* in the version that Berlioz saw. Its second movement depicts a ball, just as in Act I of the play.

At all events, the subject underwent a long fermentation in his creative storehouse, where Goethe's *Faust* and Virgil's *Aeneid* were also awaiting their eventual fulfillment as major compositions. A hearing of Bellini's *I Capuleti e i Montecchi* (an opera Berlioz detested) in Florence in 1831 strengthened his determination to do something worthy of Shakespeare. In his report of this opera he sketched out the outlines of an operatic conception of his own:

> "God! What a fine subject," I said to myself, shivering with pleasure in advance, "How it lends itself to music!" To begin with, the dazzling ball at the Capulets', where amid a whirling cloud of beauties the young Montague first sets eyes on "sweetest Juliet," whose constant love will bring her to the grave; then those furious pitched battles in the streets of Verona, with the fiery Tybalt presiding like the personification of anger and revenge, the glorious night scene on Juliet's balcony, where the lovers murmur the music of tender love, as sweet and pure as the watchful moon smiling down upon them; the dashing Mercutio and his sharp-tongued, fantastical humor; the cackling nurse; the stately hermit, even in his cell caught up in the tragic conflict of love and



Some Brief Notes on the Music

In the "Composer's Preface" reprinted here, Berlioz alludes to something he expected his audience to know, and that he expected them to hear in his music. In his musical depiction of the lovers' final agonies in the tomb of the Capulets, Berlioz takes his cue from the 18th-century English actor/producer David Garrick's rewriting of Shakespeare in which Juliet awakens before Romeo dies. Thus the composer is able to depict the pair's final moments in a musical exchange with Romeo represented by the lower strings and Juliet by the clarinet. Near the end of the movement we also get a frenzied reminiscence of the Love Scene's main theme. In fact, Berlioz once suggested that the Tomb Scene be omitted entirely from performances of his work where the audience was unfamiliar with Garrick's version of the play. Nor does Shakespeare's text include a funeral procession for Juliet, which was likely suggested to Berlioz by stage directions in published texts of the time.

Audiences might keep in mind, too, that an important aspect of Berlioz's overall architecture in this score is typical of his musical construction in other works, in that several themes destined to figure in key moments of *Roméo et Juliette* are introduced early on (a technique familiar in Berlioz's works from the *Symphonie fantastique*, with its *idée fixe*). Thus the furiously rushing theme for strings that opens the whole work, representing the combat between the Montagues and Capulets, recurs in the choral passage of the last movement that finds members of the two families arguing over the lovers' bodies (beginning with the words "*Mais notre sang rougit leur glaive!*"—"But our blood is on their swords!"). And, at the appropriate moments in the choral recitatives of the Prologue, the orchestra introduces themes to be heard in the Festivity at the Capulets (following the Prologue passage beginning "*Le bruit des instruments...*"—"The din of instruments..."); in Romeo Alone (at "*Hélas! et Roméo soupire...*"—"Alas!, sighs Romeo..."), and in the Love Scene (at "*Roméo... se découvre à Juliette...*"—"Romeo...reveals himself to Juliet..."). In fact, Berlioz added these thematic foreshadowings in the choral recitatives more than six years after the Paris premiere, for an April 1846 performance in Prague. Also at that time Berlioz decided to *omit* a second scene-setting Prologue that originally preceded Juliet's funeral procession.

One particularly noteworthy musical event occurs during the Festivity at the Capulets, where we get a terrific example of what the composer labels in his score as "*Réunion des deux Thèmes*," the signature "combining of two themes" so typical of his works. At the climax of this movement, the long-breathed oboe theme representing Romeo just before the start of the Capulets' festivity—now heard in extended note-values in the woodwinds and brass—blossoms over the din of the party in a passage representing not just one of Berlioz's most recognizable moments, but one of his most splendid musical achievements.

Marc Mandel



Harriet Smithson

> hate, and striving to resolve it; and then the catastrophe, extremes of joy and despair drained to the dregs in the same instant, passion's heat chilled in the rigor of death; and, at the last, the solemn oath sworn by the warring houses, too late, on the bodies of their children, to abjure the feud which shed so much blood and so many tears. My eyes streamed to think of it.

The plan stayed in the back of his mind, waiting for an opportunity to compose such a work and a binding idea that would give it external form. The opportunity came with Paganini's famous gift of 20,000 francs at the end of 1838, and the formal shape came, indirectly, from Beethoven's Ninth Symphony. The new symphony was also to be a choral symphony, using a double chorus to represent the two warring families and solo voices as secondary characters (Mercutio, Friar Laurence, and the contralto soloist as commentator). The lovers themselves were to be represented purely by the orchestra. The symphony does not enact the drama in detail and many episodes are omitted, but the resources of voices and orchestra allowed Berlioz to combine the dramatic immediacy of sung words with the infinite expressive power of instrumental music, without voices. In particular Berlioz felt it was necessary to explain in his Preface (see page 44) why he did not set the famous balcony scene as a love duet, perhaps for soprano and tenor soloists. His reasons were threefold: first, this is a symphony and not an opera; second, love duets already exist in profusion while programmatic symphonic movements were new; and third, words are too precise to express the very sublimity of this love; only music can attempt to paint its true intensity.

The verses, which never actually reproduce Shakespeare's lines, were provided by another devotee of Shakespeare, Emile Deschamps, and the score was composed in the spring and summer of 1839. Berlioz recalled this period thus in his *Memoirs*: "Oh, the ardent existence I lived during that time! I struck out boldly across that great ocean of poetry, caressed by the wild, sweet breeze of fancy, under that fiery sun of love that Shakespeare

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 20, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 21, *at* 8:30 *o'clock*

BERLIOZ "Roméo et Juliette," Dramatic Symphony, *Op.* 17

I

Introduction: Combats — Tumult — Intervention of the Prince
Prologue: Choral recitative (*with Contralto*)
Stanzas (*Contralto*)
Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Chorus*) —
Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

INTERMISSION

Funeral Procession of Juliet (*Chorus*)
Romeo in the Tomb of the Capulets
Finale: Recitative and Air of Friar Laurence — Exhortation
to Reconciliation (*Bass and Chorus*)

SOLOISTS

Romeo: LESLIE CHABAY, *Tenor*
Juliet: MARGARET ROGGERO, *Contralto*
Friar Laurence: YI-KWEI SZE, *Bass*

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G. W. WOODWORTH, *Conductor*

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This program will end about 4:15 o'clock on Friday Afternoon, 10:30 on Saturday Evening.

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Program page for the first complete Boston Symphony performances of Berlioz's "Roméo et Juliette"—with the tenor and contralto erroneously designated "Romeo" and "Juliet"—on February 20 and 21, 1953, under the direction of Charles Munch (BSO Archives)

kindled. I felt within me the strength to reach the enchanted isle where the temple of pure art stands serene under a clear sky."

In the autograph manuscript Berlioz noted the date of completion, September 8, 1839. By Berlioz's side, perhaps contributing her own understanding of Shakespeare, was Harriet Smithson, who had become his wife six years before. Berlioz had only ever seen the play that first and only time in 1827, but he had forgotten nothing of that experience and had read and re-read the play a thousand times.

The symphony follows the version of the play Harriet Smithson had herself acted, not Shakespeare's original; devised by the 18th-century English actor David Garrick, this version suppressed the character Rosaline, so that Juliet is Romeo's first and only love. The symphony's Introduction presents an outline of the drama, with snatches of music as a foretaste of what is to come. Fighting in the streets of Verona and the Prince's intervention are clearly represented in the orchestral fugato and the declamatory brass. Then the narrative is presented by a semichorus singing recitative—a very original concept—breaking off for a hint of the Queen Mab scherzo from the tenor soloist, a few bars of the love scene, and a strophic song from the contralto soloist invoking the pains and delights of young love.

There follows a sequence of three symphonic movements: an Allegro with a slow introduction, representing Romeo's solitary thoughts before the ball and then the festivities

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themselves, during which the lovers meet for the first time. This is followed by the long and glorious love scene and the Queen Mab scherzo suggested by Mercutio's speech "O, then, I see Queen Mab hath been with you." Garrick's version included a funeral procession for Juliet (who is not truly dead), Berlioz's fifth movement, and is crucially different in the sixth movement, set in the Capulets' vault. Here the orchestra depicts, in turn, Romeo's fight with Paris at the entrance to the vault, his sense of awe within the vault, his "Invocation" as he contemplates Juliet's beauty for the last time, his taking the poison (descending cellos), Juliet's awakening (clarinet), a frenzied, desperate love scene, Romeo's collapse, and Juliet's suicide (in Shakespeare Romeo dies before Juliet awakes). Garrick ended the play there, but Berlioz restored a final scene in which Friar Laurence explains the tragedy and, in a grand symphonic finale, leads the warring families in an oath of reconciliation.

The symphony was given its first three performances at the Paris Conservatoire at the end of 1839, with Berlioz conducting. It was a pinnacle of French Romanticism and a brilliant example of Berlioz's orchestral mastery, as many then present were aware. One of those listeners was Wagner, who had recently arrived in Paris for the first time and who was deeply impressed by it. Berlioz was never able to present the full symphony again in Paris; the only other complete performances in his lifetime were given abroad: in Vienna and Prague in 1846, in St. Petersburg in 1847, and in Weimar in 1852. But he often



extracted the instrumental movements (Parts II and III, and the *Queen Mab* Scherzo from Part IV) for his concerts in Paris and abroad, a practice that still allows those movements to be more frequently heard.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

Text and translation begin on page 58.

THE FIRST AMERICAN PERFORMANCE *of any portion of "Roméo et Juliette" was given by Theodore Thomas on December 3, 1864, in New York, when he led the Festivity at the Capulets and Love Scene. He conducted Part I with the Brooklyn Philharmonic at the Brooklyn Academy of Music on January 1, 1867. The first complete performance in this country was given by Theodore Thomas at the Cincinnati May Festival on May 17, 1878, with soloists Annie-Louise Cary, Charles Adams, and Franz Rennerts.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of any music from "Roméo et Juliette" took place in February 1888, when Wilhelm Gericke led the orchestral excerpts Romeo Alone—Festivity at the Capulets, Love Scene, and Queen Mab Scherzo. Excerpts from the full score have also been played in BSO concerts under the direction of Arthur Nikisch, Emil Paur, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Leonard Bernstein, John Eliot Gardiner, Emmanuel Villaume, Seiji Ozawa, and James Levine (in November/December 2007)*

THE FIRST COMPLETE BSO PERFORMANCES *of "Roméo et Juliette" were given by Charles Munch on February 20 and 21, 1953, with contralto Margaret Ruggero, tenor Leslie Chabay, and bass Yi-Kwei Sze with the Harvard Glee Club and Radcliffe Choral Society. Munch also led the first Tanglewood performance, on August 7, 1953, with Jennie Tourel, John McCollum, Nicola Moscona, and the Berkshire Festival Chorus. Later Munch performances featured Mary Davenport, McCollum, and Yi-Kwei Sze; Beatrice Krebs, McCollum, and Moscona; Rosalind Elias, Cesare Valletti, and Giorgio Tozzi; Florence Kopleff, McCollum, and Donald Gramm; and Elias, Jerold Siena, and Gramm, with choruses also including the New England Conservatory Chorus and Chorus Pro Musica. William Steinberg led performances in March 1972 in Boston and New York with Joanna Simon, Kenneth Riegel, Ara Berberian, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Seiji Ozawa led the complete work in Boston and New York in October 1975, with Julia Hamari, Jean Dupouy, José van Dam, and the New England Conservatory Chorus; at Tanglewood in August 1976 with Jan de Gaetani, Dupouy, Paul Plishka, and the New England Conservatory Chorus; and in November 1994 with Susan Graham, Vinson Cole, Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor, those forces then repeating the work in Hong Kong and Tokyo the following month. Until now, the only BSO performances since then of the complete score were conducted by James Levine in December 2004, in Boston and New York, with Lorraine Hunt Lieberson, Matthew Polenzani, Julien Robbins, and the Tanglewood Festival Chorus. This week's complete performances led by Charles Dutoit are the BSO's first to be played under the direction of a guest conductor rather than the orchestra's music director, and the first to be played without an intermission.*

Until every music stand is set and every musician is set to play, Stage Manager John Demick will not rest.



BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE MUSIC DIRECTOR

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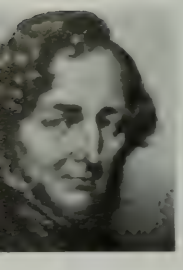
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To Read and Hear More...



A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Other useful biographies include D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press); Hugh Macdonald's *Berlioz*, in the "Master Musicians" series (Oxford paperback), and Peter Bloom's *The life of Berlioz*, in the series "Musical lives" (Cambridge University paperback). Bloom was also editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and *Berlioz: Past, Present, Future* (Eastman Studies in Music/University of Rochester Press) and has most recently produced *Berlioz: Scenes from the Life and Work* (also Eastman Studies in Music). Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn); that article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald has also served as editor for *Selected Letters of Berlioz*, an engrossing volume of the composer's letters as translated by Roger Nichols (Norton). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Brian Primmer's *The Berlioz Style* offers another good discussion of the music (originally Oxford). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library); the much older translation by Ernest Newman also remains available (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback. Of specific interest is the chapter "Berlioz: Liberation from the Central European Tradition" in *The Romantic Generation* by pianist/scholar Charles Rosen. Rosen's close analysis of the Love Scene from *Roméo et Juliette* figures prominently in his discussion of what makes so much of Berlioz's music simultaneously traditional, novel, and ingenious (Harvard University paperback).

Charles Dutoit recorded Berlioz's *Roméo et Juliette* with the Montreal Symphony Orchestra and Chorus and soloists Florence Quivar, Alberto Cupido, and Tom Krause (Decca). The Boston Symphony Orchestra has recorded *Roméo et Juliette* three times: first under Charles Munch in 1953 with the Harvard Glee Club, Radcliffe Choral Society, and soloists Margaret Ruggero, Leslie Chabay, and Yi-Kwei Sze (RCA; monaural, but still of considerable inter-

est despite dated sound), again under Munch in 1961, in stereo, with the New England Conservatory Chorus, Rosalind Elias, Cesare Valletti, and Giorgio Tozzi (also RCA), and under Seiji Ozawa in 1975, with the New England Conservatory Chorus, Julia Hamari, Jean Dupouy, and José van Dam (Deutsche Grammophon). Another important Berlioz conductor, Colin Davis, has made three recordings of *Roméo et Juliette*: first, and famously, in 1968 as part of his historic Berlioz cycle for Philips, with the London Symphony Orchestra and Chorus, Patricia Kern, Robert Tear, and John Shirley-Quirk; and most recently with (again) the London Symphony Orchestra and Chorus, with soloists Daniela Barcellona, Kenneth Tarver, and Orlin Anastassov (LSO Live, from January 2000 concert performances). For the record, Davis's second recording, from the mid-'90s for Philips, was with the Vienna Philharmonic, Bavarian Radio Chorus, Olga Borodina, Thomas Moser, and Alastair Miles.

Other recordings include James Levine's with the Berlin Philharmonic, the RIAS Kammerchor and Ernst-Senff-Chor, and soloists Anne Sofie von Otter, Philip Langridge, and James Morris (Deutsche Grammophon), Pierre Boulez's with the Cleveland Orchestra and Chorus, Melanie Diener, Kenneth Tarver, and Denis Sedov (Deutsche Grammophon), Daniel Barenboim's with the Orchestre de Paris, chorus, and soloists Christa Ludwig, Francisco Araiza, and Jules Bastin (Deutsche Grammophon), and the 87-year-old Pierre Monteux's with the London Symphony Orchestra and Chorus, Regina Resnick, André Turp, and David Ward (originally Westminster, later on MCA Classics CDs). An intriguing recording of *Roméo et Juliette* under John Eliot Gardiner with the Orchestre Révolutionnaire et Romantique, the Monteverdi Choir, Catherine Robbin, Jean-Paul Fouchécourt, and Gilles Cachemaille incorporates music removed or revised by Berlioz following the first performances in 1839, including the original version of the Prologue, an excised Second Prologue (heard in an orchestration by Oliver Knussen based on surviving materials) that originally preceded Juliet's funeral procession, and the original version of Juliet's funeral procession (Philips, but be aware that this is not the piece as Berlioz ultimately intended us to know it).

It was Toscanini who gave the first complete 20th-century performances of *Roméo et Juliette* in North America, in 1942 with the New York Philharmonic. On February 9 and 16, 1947, he led a performance split between two NBC Symphony broadcasts, a performance issued on CD (with the *Queen Mab* Scherzo inserted from a 1951 concert) as Volume 34 of RCA's Toscanini Collection (currently unavailable). Despite the cramped, dry sound of the Studio 8-H broadcast acetates, this has an immediacy and energy that go straight to the heart of Berlioz's score. More recently, the British label Guild has issued the unedited concert performance in a three-disc set also including extensive rehearsal excerpts as well as the excerpts from Berlioz's *Damnation of Faust* that filled out the February 16 broadcast. That same month, in Carnegie Hall, Toscanini and the NBC Symphony recorded the orchestral excerpts Romeo Alone—Festivity at the Capulets and the Love Scene in somewhat better sound (RCA). An earlier Toscanini broadcast of the Love Scene, from 1941, has been issued on an all-Berlioz disc that also has his 1939 broadcast of *Harold in Italy* with violist William Primrose and, also from 1941, the overture *Les Franc-juges* (Music & Arts) .

Marc Mandel

HECTOR BERLIOZ, "ROMÉO ET JULIETTE"

Text by Emile Dechamps, English translation by Jacques Barzun

PART I

INTRODUCTION: Combats—Tumult—Intervention of the Prince
(*Orchestra*)

PROLOGUE

RECITATIVES (CONTRALTO SOLO AND SMALL CHORUS)

D'anciennes haines endormies
Ont surgi comme de l'enfer;

Capulets, Montagus, deux maisons ennemies,
Dans Vérone ont croisé le fer,
Pourtant, de ces sanglants désordres
Le Prince a réprimé le cours,
En menaçant de mort ceux qui malgré ses ordres,
Aux justices du glaive auraient encore recours.
Dans ces instants de calme une fête est donnée
Par le vieux chef des Capulets.
Le jeune Roméo, plaignant sa destinée,
Vient tristement errer à l'entour du palais;
Car il aime d'amour Juliette, la fille
Des ennemis de sa famille!
Le bruit des instruments, les chants mélodieux
Partent des salons où l'or brille,
Excitant et la danse et les éclats joyeux.
La fête est terminée, et quand tout bruit expire,
Sous les arcades on entend
Les danseurs fatigués s'éloigner en chantant.
Hélas! et Roméo soupire,
Car il a dû quitter Juliette!
Soudain, pour respirer encore cet air qu'elle respire,
Il franchit les murs du jardin.
Déjà sur son balcon la blanche Juliette

Paraît et, se croyant seule jusques au jour,
Confie à la nuit son amour.
Roméo, palpitant d'une joie inquiète,
Se découvre à Juliette,
Et de son coeur les feux éclatent à leur tour.

An ancient feud, long abated,
Has once again burst forth as if from hell:
Capulets, Montagues, two warring houses
In Verona have come to blows.
Now the Prince has called a halt
To these bloody encounters
By threatening with death

Whoever seeks justice with the sword.

In the lull of arms

Old Capulet gives a ball.
Young Romeo, bemoaning his fate,
Comes to the palace gates,

For love of Juliet, the daughter
Of his family's foes.
The din of instruments, the lilting tunes

Wafted from gilded halls
Spur to gaiety and dance.
Now the ball is over, noises stilled,

And one hears beneath the archways
Retreating guests faintly singing.

But Romeo sighs: 'Alas!'
For he has had to leave his Juliet.
Suddenly, that he may breathe the air she still is breathing,
He overleaps the garden wall,
While on her balcony, the white-clad Juliet

Appears and, thinking herself alone till dawn,
Confides her love to the night.
Romeo, stirred by uneasy joy,
Discovers himself to Juliet,
And in his heart also the fires of passion burn.

STROPHES (CONTRALTO SOLO AND SMALL CHORUS)

Premiers transports que nul n'oublie!
Premiers aveux, premiers serments
de deux amants,
Sous les étoiles d'Italie;
Dans cet air chaud et sans zéphirs
Que l'oranger au loin parfume,
Où se consume le rossignol en longs
soupirs!
Quel art, dans sa langue choisie,
Rendrait vos célestes appas?
Premier amour, n'êtes-vous pas
Plus haut que toute poésie,
Ou ne seriez-vous point, dans notre
exil mortel,
Cette poésie elle-même
Dont Shakespeare lui seul eut le
secret suprême
Et qu'il remporta dans le ciel?

Heureux enfants aux coeurs de flamme!
Liés d'amour par le hasard d'un seul
regard,
Vivant tous deux d'une seule âme,
Cachez-le bien sous l'ombre en fleurs,
Ce feu divin qui vous embrase,
Si pure extase que ses paroles sont
des pleurs!
Quel roi de vos chastes délires
Croirait égaler les transports?
Heureux enfants! et quels trésors
Payeraient un seul de vos sourires?
Ah! savourez longtemps cette coupe
de miel,
Plus suave que les calices

Où les anges de Dieu, jaloux de vos
délices,
Puisent le bonheur dans le ciel!

First joys of love that none forgets,
First vows and promises of youthful
lovers,
Beneath Italian skies;
In that warm, motionless air,
Fragrant with orange blossoms,
And filled with the voice of the
nightingale;
What human art, however skilled,
Could render your magic spell?
Is not first love
Beyond all poetry,
Unless it be that very poetry

Of which, among us castaways on earth,
Shakespeare alone had the secret,

And took with him to heaven?

Blessed children with hearts on fire!
Bound in love by the chance of a single
glance,
Possessing but a single soul—
Be sure to hide under the flowered shade
The sacred flame that now consumes you,
The pure ecstasy whose words are tears!

What king commands the bliss
Of your chaste madness, blessed children?
What treasures
Could pay for the least of your smiles?
Ah! Make the cup of honey last,

Sweeter than the cups from which the
angels of God,
Jealous of your gladness,

Drain happiness in heaven.

RECITATIVE AND SCHERZETTO

(CHORAL RECITATIVE)

Bientôt de Roméo la pâle rêverie
Met tous ses amis en gaieté:

But soon Romeo's pale dreaminess
Makes all his friends deride him.

(TENOR SOLO)

'Mon cher,' dit l'élégant Mercutio,
'je parie
Que la reine Mab t'aura visité!'

'Dear chap,' says the deft Mercutio,
'I'll swear
That Queen Mab paid you a call.'

(TENOR SOLO AND SMALL CHORUS)

Mab, la messagère fluette et légère!
Elle a pour char une coque de noix
Que l'écureuil a façonnée.

Mab! The flighty, lightsome fairy,
Whose chariot is an empty hazel-nut,
Made by the joiner squirrel,

Please turn the page quietly.

Les doigts de l'araignée
Ont filé ses harnois.
Durant les nuits, la fée, en ce mince équipage,
Galope follement dans le cerveau d'un page,
Qui rêve espiègle tour
Ou molle serenade
Au clair de lune sous la tour.
En poursuivant sa promenade
La petite reine s'abat
Sur le col bronzé d'un soldat.
Il rêve canonades et vives estocades,

And whose harness was fashioned
By the spider's fingers.
Now in this state she gallops

Night by night within a page's brain:

He dreams of some malicious joke
Or tender serenade
By moonlight in the tower's shade.
Pursuing her promenade,
The little queen next falls
On the swarthy soldier's neck,
And then he dreams of breaches, ambuscadoes,

GRANDE SALLE DU GARDE-MEUBLE DE LA COURONNE,
Rue Bergère, n° 2.

Dimanche 24 NOVEMBRE 1839, *à* 2 *heures précises*,

GRAND CONCERT,

VOCAL ET INSTRUMENTAL,

DONNÉ PAR M.

H. BERLIOZ,

on y entendra, pour la 1re fois,

ROMÉO ET JULIETTE,

SYMPHONIE DRAMATIQUE,

Avec Chœurs, Solos de Chant et Prologue en Récitatif harmonique, composée d'après la Tragédie de *Shakspeare*, par M. H. BERLIOZ. Les paroles sont de M. EMILE DESCHAMPS.

PROGRAMME DE LA SYMPHONIE.

N. 1. Introduction instrumentale : Combats, tumulte. Intervention du Prince.
1er PROLOGUE (Petit-Chœur.)
Air de Contralto.
Suite du Prologue.
Scherzino vocal pour tenor solo, avec chœur.
Fin du Prologue.

N. 2. Roméo seul. — Bruit lointain de bal et de concert. Grande fete chez Capulet.
Andante et Allegro (orchestre seul).

N. 3. Le jardin de Capulet silencieux et désert.
Les jeunes Capulets, sortant de la fete, passent en chantant des réminiscences de la musique du bal (chœur et orchestre).
Juliette sur le balcon et Roméo dans l'ombre. Adagio (orchestre seul).

N. 4. La reine Mab, ou la fée des Songes.
Scherzo (orchestre seul).

N. 5. 2me PROLOGUE (petit chœur).
Convoi funèbre de Juliette (chœur et orchestre.)
Marche fuguée, alternativement instrumentale et vocale.

N. 6. Roméo au tombeau des Capulets.
Réveil de Juliette (orchestre seul).

N. 7. FINAL chanté par toutes les voix des deux grands chœurs et du petit chœur, et le Père Laurence.
Double chœur des Montagus et des Capulets.
Récitatif, récit mesuré et air du Père Laurence.
Rixe des Capulets et des Montagus dans le cimetière; double chœur.
Invocation du Père Laurence.
Serment de réconciliation; triple chœur.

Contralto solo du Prologue	Mme WIDEMAN.	101 VOIX.
Tenor solo du Prologue	M. A. DUPONT.	
Le Père Laurence	M. ALIZARD.	
Le chœur du Prologue	12 Voix.	
Le chœur des Capulets	42 Voix	
Le chœur des Montagus	44 Voix.	
Orchestre	100 INSTRUMENTS.	

L'exécution sera dirigée par M. H. BERLIOZ.

Maître de chant : Mr DIETSCH.

Dimanche 1er Décembre 2me Concert (Roméo et Juliette).

PRIX DES PLACES : 1res Loges, 10 f.; Stalles de Balcon, 10 f.; Secondes Loges, 6 f.; Stalles d'Orchestre, 6 f.; Loges du Rez-de-Chaussée, 6 f.; Parterre 3 f.; Amphithéatre, 2 f.

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Handbill for the first performance on November 24, 1839, of Berlioz's "Roméo et Juliette" (including the Second Prologue that Berlioz later cut from the score)

Le tambour, la trompette.	Of drums and trumpetings.
Il s'éveille, et d'abord	He awakes and starts to swear
Jure et prie en jurant toujours,	Then prays and swears some more
Puis se rendort	Then back to sleep
Et ronfle avec ses camarades.	And snores again with his platoon.
C'est Mab, c'est Mab qui faisait tout ce bacchanal!	It's Mab, it's Mab that caused this roistering,
C'est elle encore qui dans un rêve habille	It's she again who in a dream
La jeune fille	Dresses the damsel
Et la ramène au bal.	And takes her to the ball.
Mais le coq chante, le jour brille,	But the cock crows, and dawn brightens,
Mab fuit comme un éclair	And away like a bolt, Mab flashes
Dans l'air!	In the sky.
(SMALL CHORUS)	
Bientôt la mort est souveraine.	But shortly Death conquers all.
Capulets, Montagus, domptés par les douleurs,	Capulets and Montagues, overcome by grief,
Se rapprochent enfin pour abjurer la haine,	Make friends at last, forgetting the hateful cause,
Qui fit verser tant de sang et de pleurs.	Of so much blood and bitter tears.

PART II

Romeo alone—Melancholy—Distant noise of concert and ball—Grand festivity at the Capulets

(*Orchestra*)

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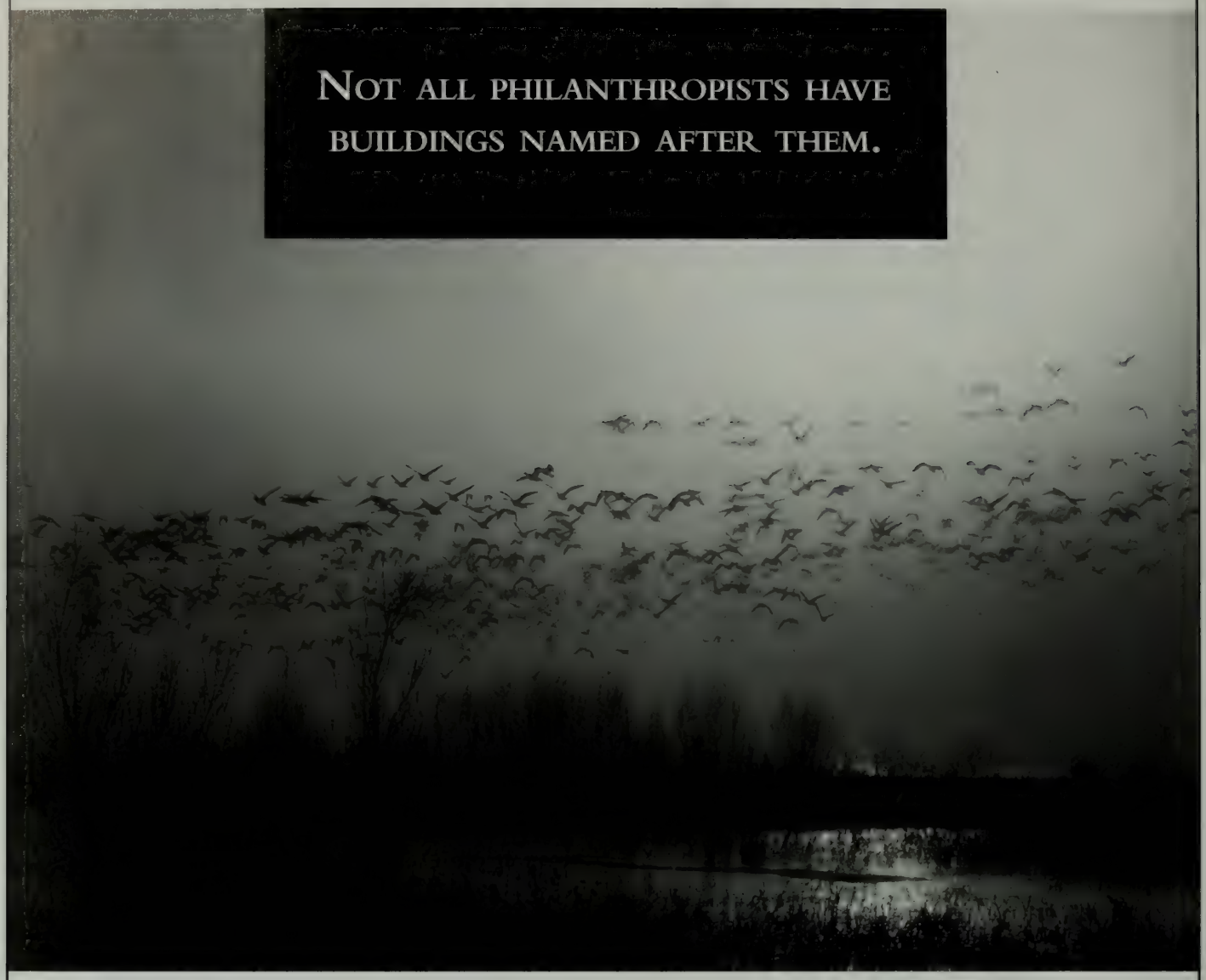
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PART III

Calm night—The Capulets' garden, silent and deserted—The young Capulets, leaving the festivity, pass by singing recollections of the ball—Love scene
(*Orchestra and Chorus*)

CHORUS

Ohé! Capulets! Bonsoir, bonsoir!
Cavaliers, au revoir!
Ah! quelle nuit! quel festin!
Bal divin! quel festin!
Que de folles paroles!
Belles Véronaises,
Sous les grands mélèzes,
Allez rêver de bal et d'amour
Jusqu'au jour!
Tra la, la la la la, la le ra la!...

Ho ho! Capulets, good-night all!
Gentlemen, farewell!
Ah! what a night, and what
A glorious ball!
What mad, enchanting talk!
Oh, girls of Verona,
Can't you go now and dream of love
Under the evergreens till dawn?
Till dawn,
Tra la, la la la la...

PART IV

Queen Mab, or the Fairy of Dreams (Scherzo)
(*Orchestra*)

Juliet's funeral procession
(*Orchestra and Chorus*)

CHORUS OF CAPULETS

Jetez des fleurs
Pour la vierge expirée!
Jusqu'au tombeau
Et suivez au tombeau
Notre sœur adorée!

Strew flowers
For the maiden we have lost!
As far as the grave,
Follow to the grave
The sister we adored.



Romeo in the tomb of the Capulets: Invocation—Juliet's awakening—Delirious joy—Final agonies and death of the two lovers
(Orchestra)

FINALE: Hasty arrival at the cemetery—Brawl of the Capulets and Montagues—Recitative and Aria of Friar Laurence—Oath of reconciliation
(Bass and Two Choruses)

CHORUS OF CAPULETS	
Quoi! Roméo de retour!	What! Romeo has come back?
Roméo! Roméo!	Romeo! Romeo!
CHORUS OF MONTAGUES	
Pour Juliette il s'enferme au tombeau	For Juliet's sake, he has shut himself in the vault
Des Capulets que sa famille abhorre!	Of those whom his kindred abhor.
CAPULETS	
Des Montagus ont brisé le tombeau	The Montagues have defiled
De Juliette expirée à l'aurore!	The tomb where Juliet lies dead!
Ah! malédiction sur eux! Juliette!	Juliet! Ah! let them be accursed
Ciel!	In the name of Heaven!
MONTAGUES	
Ah! malédiction sur eux! Roméo!	Romeo! Ah! let them be accursed
Ciel!	In the name of Heaven!
MONTAGUES AND CAPULETS	
Morts tous les deux!	Both of them, dead!
Et leur sang fume encore!	Their blood still reeking!
Quel mystère! Ah! quel mystère affreux!	How strange! Oh! what a dreadful mystery!



FRIAR LAURENCE

Je vais dévoiler le mystère.
Ce cadavre, c'était l'époux de Juliette.

Voyez-vous ce corps étendu sur la terre?
C'était la femme, hélas! de Romeo.
C'est moi qui les ai mariés.

MONTAGUES AND CAPULETS

Mariés!

FRIAR LAURENCE

Oui, je dois l'avouer, j'y voyais le gage salutaire
D'une amitié future entre vos deux maisons.

MONTAGUES AND CAPULETS

Amis des {Capulets,—Montagus,} nous!

Nous les maudissons.

FRIAR LAURENCE

Mais vous avez repris la guerre de famille.
Pour fuire un autre hymen,
La malheureuse fille
Au désespoir vint me trouver.
'Vous seul,' s'écria-t-elle,
'Auriez pu me sauver!
Je n'ai plus qu'à mourir.'
Dans ce péril extrême
Je lui fis prendre, afin de conjurer le sort,
Un breuvage qui le soir même
Lui prêta la pâleur et le froid de la mort.

MONTAGUES AND CAPULETS

Un breuvage!

FRIAR LAURENCE

Et je venais sans crainte
Ici la secourir;
Mais Roméo, trompé
Dans la funèbre enceinte,
M'avait devancé pour mourir
Sur le corps de sa bien-aimée;
Et presqu'à son réveil,
Juliette informée de cette mort qu'il porte,
En son sein dévasté, du fer de Roméo

I can explain the mystery.
This youth lying dead was husband to Juliet.
Do you see this maiden frozen in death?
She was the wife of Romeo:
I married them.

Married!

Yes, I confess it, I saw in it the promise
Of friendship between your houses.

We, be friends with {Capulets—Montagues—

We hate them!

You had revived the ancient feud;
So, to avoid an unwelcome marriage,
The unhappy girl
In her despair came to me,
Saying: 'You alone
Could save me,
If not, I can only die.'
In that extreme distress,
And to avert her fate,
I gave her a sleeping potion:
Which lent her the pallor and coldness of death.

A potion!

Fearing nothing, I was returning here
To release her;
But Romeo, deceived
In the funereal gloom,
Forestalled me, to die
On the body of his beloved.
Near awaking,
Juliet, discovering he was given over
To death,

Please turn the page quietly.

S'était contre elle armée,
Et passait dans l'éternité
Quand j'ai paru.
Voilà toute la vérité!

Turned his sword against herself,
And joined him in eternity
As I came on the scene.
And that is all the truth.

MONTAGUES AND CAPULETS

Mariés!

They were wed!

FRIAR LAURENCE

Pauvres enfants que je pleure,
Tombés ensemble avant l'heure,
Sur votre sombre demeure
Viendra pleurer, viendra pleurer l'avenir.
Grande par vous dans l'histoire
Vérone un jour, sans y croire,
Aura sa peine et sa gloire
Dans votre seul souvenir.

Poor children for whom I weep,
Cut down together before their day,
On your dark abode
Posterity will weep;
And in history,
Though unbelieving,
Verona will live
Thanks to your memory alone.

Où sont-ils maintenant
Ces ennemis farouches,
Capulets, Montagus?
Venez, voyez, touchez!
La haine dans vos coeurs, l'injure dans vos bouches,
De ces pâles amants, barbares, approchez!
Dieu vous punit dans vos tendresses.
Ses châtiments, ses foudres vengeresses.
Ont le secret de nos terreurs.
Entendez-vous sa voix qui tonne:
'Pour que là-haut ma vengeance pardonne.
Oubliez, oubliez vos propres fureurs!'

Where are they now,
Those fierce enemies—
Capulets, Montagues,
Come, see, make sure!
With hatred in your hearts, defiance on your tongue,
Come close, barbarians, to these lovers in death:
God smites your bleeding hearts;
His lordly vengeance and punishment
Knows all our secret fears.
Hear ye His thundering voice:
'That you may be pardoned from on high,
Give up, give up your own avenging fury.'

MONTAGUES AND CAPULETS

Mais notre sang rougit leur glaive,
Le nôtre aussi contre eux s'élève.

But our blood is on their swords!
Our blood boils up against them!

CAPULETS

Ils ont tué Tybalt! Et Pâris donc!

They killed our Tybalt, and Paris too!

MONTAGUES

Qui tua Mercutio? Et Benvolio?

Who killed Mercutio and our Benvolio?

BOTH TOGETHER

Perfides, point de paix! Non, non, non!
Non, lâches, point de trêve! Non, non, non!

Traitors! No truce! Never, no! No!
Cowards! No truce! Never, no! No!

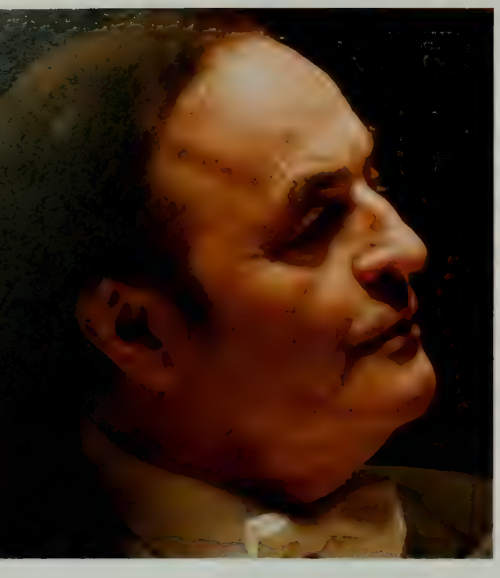
FRAIR LAURENCE

Silence, malheureux!
Pouvez-vous sans remords,
Devant un tel amour étaler tant de haine?

Be still, you wretched men!
How can you, shamelessly,
In front of such a love display such hate?

Faut-il que votre rage en ces lieux se déchaine,	How can you vent your rage in such a spot,
Rallumée aux flambeaux des morts?	And feed it on the spoils of death?
Grand Dieu, qui vois au fond de l'âme,	Dear God, who seest in our souls,
Tu sais si mes voeux étaient purs;	Thou knowest my intent was pure;
Grand Dieu, d'un rayon de ta flamme,	Dear God, send Thou a ray of light
Touche ces coeurs sombres et durs,	Into these dark and hardened hearts.
Et que ton soufflee tutélaire,	Let Thy paternal love,
A ma voix sur eux se levant,	Summoned by my prayer, descend on them,
Chasse et dissipe leur colère	Sweeping anger from their hearts
Comme la paille au gré du vent.	Like straw before the wind.
CAPULETS	
O Roméo! jeune astre éteint,	Romeo! young blighted star,
Dans ces moments suprêmes,	In such a time as this,
Les Capulets sont prêts eux-mêmes	The Capulets themselves
A s'attendrir sur ton destin.	Do grieve about your fate.
MONTAGUES	
O Juliette! douce fleur,	O Juliet! tender flower,
Dans ces moments suprêmes,	In such a time as this,
Les Montagus sont prêts eux-mêmes	The Montagues themselves
A s'attendrir sur ton destin.	Do grieve about your fate.
BOTH TOGETHER	
Dieu, quel prodige étrange!	God! A miracle is wrought!
Plus d'horreur, plus de fiel,	Our fear is gone, we feel no hate,
Mais des larmes du ciel!	But only tears from Heaven
Toute notre âme change.	And our souls transformed.
FRIAR LAURENCE	
Jurez donc par l'auguste symbole,	Then swear by the sacred symbol
Sur le corps de la fille et sur le corps du fils.	By the daughter's body, by the body of the son.
Par ce bois douloureux qui console,	By the painful Cross which is balm,
Jurez tous, jurez par le saint crucifix,	Swear ye, swear ye all by the Cross,
De sceller entre vous une chaîne éternelle	To bind yourselves with an eternal bond
De tendre charité, d'amitié fraternelle.	Of mutual love and charity.
Et Dieu, Dieu qui tient en main le futur jugement,	And God whose hand shall judge us yet
Au livre du pardon inscrira ce serment.	Will mark this oath upon forgiveness' scroll.
FRIAR LAURENCE, MONTAGUES, AND CAPULETS	
Jurez tous / Nous jurons } par l'auguste symbole...	You all swear / We swear } by the sacred symbol...
Vous jurez / Nous jurons } tous d'éteindre enfin	You / We } swear to banish forever
Tous { vos / nos } ressentiments :	All { your / our } ancestral hate,
Amis, amis, pour toujours!	Friends now and forever!

Guest Artists



Charles Dutoit

Since his BSO debut in February 1981 at Symphony Hall and his Tanglewood debut in August 1982, Charles Dutoit has appeared frequently with the Boston Symphony Orchestra at both venues, most recently for subscription concerts in March 2009 and two Tanglewood programs last summer. In the 2010-11 season, the Philadelphia Orchestra celebrates its thirty-year artistic collaboration with Mr. Dutoit, who made his debut with that orchestra in 1980 and who has held the title of chief conductor there since 2008. With the 2012-13 season, he will become the Philadelphia Orchestra's conductor laureate. Also artistic director and principal conductor of London's Royal Philharmonic Orchestra, Mr. Dutoit regularly collaborates with the world's leading orchestras, including the Chicago Symphony, Boston Symphony, Berlin Philharmonic, Amsterdam's Royal Concertgebouw Orchestra, and Israel Philharmonic. His more than 170 recordings for Decca, Deutsche Grammophon, EMI, Philips, and Erato have garnered more than forty awards and distinctions. For twenty-five years, from 1977 to 2002, Charles Dutoit was artistic director of the Montreal Symphony Orchestra, a dynamic musical partnership recognized the world over. Between 1990 and 2010, he was artistic director and principal conductor of the Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York. From 1991 to 2001, he was music director of the Orchestre National de France, with which he has toured extensively on five continents. In 1996 he was appointed music director of the NHK Symphony Orchestra in Tokyo, with which he has toured Europe, the United States, China, and Southeast Asia; he is now music director emeritus of that orchestra. Mr. Dutoit has been artistic director of both the Sapporo Pacific Music Festival and the Miyazaki International Music Festival in Japan, as well as the Canton International

Summer Music Academy in Guangzhou, China, which he founded in 2005. As of summer 2009, he became music director of the Verbier Festival Orchestra. When still in his early twenties, Charles Dutoit was invited by Herbert von Karajan to lead the Vienna State Opera. He has since conducted at the Royal Opera House–Covent Garden, the Metropolitan Opera in New York, Deutsche Oper Berlin, and the Teatro Colón in Buenos Aires. He is an Honorary Citizen of the City of Philadelphia, a Grand Officier de l'Ordre National du Québec, a Commandeur de l'Ordre des Arts et des Lettres of France, and an Honorary Officer of the Order of Canada, the country's highest award of merit (other honorary recipients include John Kenneth Galbraith, James Hillier, Nelson Mandela, the Queen Mother, Václav Havel, and Boutros Boutros-Ghali). Charles Dutoit was born in Lausanne, Switzerland; his extensive musical training included violin, viola, piano, percussion, the history of music, and composition at the conservatoires and music academies of Geneva, Siena, Venice, and Tanglewood (where he worked with Charles Munch). A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, he has traveled in all 196 nations of the world.



Bernarda Fink

Bernarda Fink makes her Boston Symphony Orchestra debut in these concerts, having previously appeared in an Ozawa Hall recital at Tanglewood last summer. The daughter of Slovenian parents, Ms. Fink was born in Buenos Aires, Argentina, and received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón. She appears frequently with such ensembles as the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, London Philharmonic, Czech Philharmonic, Chamber Orchestra of Europe, Staatskapelle Dresden, Cleveland Orchestra, and Philadelphia Orchestra, as well as with notable Baroque orchestras, under such conductors as Blomstedt, Bychkov, Sir Colin Davis, Gardiner, Gergiev, Harnoncourt, Jacobs, Jansons, Muti, Norrington, Pinnock, Prêtre, Rattle, Saraste, and Welser-Möst, among others. Bernarda Fink has appeared to wide critical acclaim in Argentina and at major European opera houses. Most recently she sang Cecilio in *Lucio Silla* at the Theater an der Wien, Idamante in *Idomeneo* at Madrid's Teatro Real, Irene in *Theodora* at the Salzburg Festival, and, in concert versions that were recorded,

Sesto in *La clemenza di Tito* and Idamante. Ms. Fink regularly appears in recital at Vienna's Musikverein and Konzerthaus, the Schubertiade Schwarzenberg, the Concertgebouw in Amsterdam, London's Wigmore Hall, and in Buenos Aires; she has also appeared at the Théâtre Royal de la Monnaie in Brussels, at the Théâtre des Champs-Élysées in Paris, Carnegie Hall in New York, and many other venues. In the 2010-11 season she appears in Kempen, Maribor, and Imola; performs with the Hugo Wolf Quartet in Bilbao, Nijmegen, and Antwerp, and sings Brahms's *Liebeslieder* Waltzes on tour throughout Europe and the United States with Sylvia Schwartz, Michael Schade, and Thomas Quasthoff. Highlights of this and next season include Pergolesi's *Stabat Mater* with the Berlin Baroque Soloists in Lucerne and Mendelssohn's *Elijah* in Lucerne, Bremen, and Stockholm (to be recorded for Deutsche Grammophon), as well as Mahler's Symphony No. 2 with the Symphonieorchester des Bayerischen Rundfunks, Bach's B minor Mass at the Musikverein and in Tokyo, Brahms's *Alto Rhapsody* with the Bamberg Symphony, Bach's *St. John* Passion with the Concertgebouw Orchestra, and Berlioz's *Roméo et Juliette* with the Boston Symphony Orchestra. Ms. Fink's discography of nearly fifty releases includes music of Monteverdi, Handel, Bach, Rameau, Hasse, Haydn, Schubert, Rossini, Bruckner, and Schumann. Recordings that have been honored with such awards as the Diapason d'Or or the Grammy include Handel's *Giulio Cesare*, Caldara's *Maddalena ai piedi di Cristo*, Bach's *St. Matthew* Passion, Gluck's *Orfeo*, Scarlatti's *Griselda*, Mozart's Requiem, Verdi's Requiem, Berlioz's *Les Nuits d'été*, Ravel's *Shéhérazade*, and many solo recordings. Her close collaboration with Harmonia Mundi includes such recent recordings as Schubert Lieder with pianist Gerold Huber, Bach cantatas with the Freiburg Baroque Orchestra, Schumann Lieder with pianist Anthony Spiri, and, most recently, Pergolesi's *Stabat Mater* with the Akademie für



Alte Musik Berlin. Her solo recording of Lieder by Slovenian composers will be released this year. In February 2006 Bernarda Fink was awarded the Austrian Honorary Medal for Art and Science by the Austrian chancellor.



Jean-Paul Fouchécourt

Renowned for his interpretation of the French Baroque repertoire, Jean-Paul Fouchécourt has been acclaimed for performances on both the opera and concert stage, and for more than sixty-five recordings of works by Rameau, Lully, and Campra. In recent years he has expanded his repertoire to include music of Berlioz, Offenbach, Britten, and Verdi. He has performed numerous roles with Les Arts Florissants, Les Musiciens du Louvre, Netherlands Opera, the Metropolitan Opera, Antwerp Opera, Paris Opera, the Aix-en-Provence Festival, Chorégies d'Orange, Théâtre des Champs-Élysées, Edinburgh Festival, Opéra de Lyon, Geneva Opera, the Salzburg Festival, Berlin Philharmonic, Opéra de Bordeaux, Saito Kinen Festival, the Boston Symphony Orchestra, BBC Symphony Orchestra, and BBC Proms. Conductors with whom he has worked include James Levine, Marc Minkowski, William Christie, René Jacobs, Charles Dutoit, Seiji Ozawa, Myung-Whun Chung, Valery Gergiev, James Conlon, and Sir Simon Rattle. Known for his portrayal of the title role in Rameau's *Platée*, he has performed it at the Royal Opera House–Covent Garden, Paris Opera, Opéra de Bordeaux, Geneva Opera, New York City Opera, and with the Philharmonia Baroque Orchestra. In 1996 William Christie invited him to join Les Arts Florissants, with which he has performed Rameau's *Hippolyte et Aricie*, *Les Indes Galantes*, *Les Fêtes d'Hébé*, and Lully's *Atys* (which was also recorded). Highlights of his performances with Marc Minkowski's Les Musiciens du Louvre include *Hippolyte et Aricie*, Lully's *Phaeton*, Marais's *Alcyone*, Mondonville's *Titon et l'Aurore*, and Handel's *Resurrection*. Highlights of past seasons include Purcell's *The Fairy Queen*; Monteverdi's *Orfeo*, *L'incoronazione di Poppea* (Arnalta), and *Il ritorno di Ulisse in patria*; Torquemada in Ravel's *L'Heure espagnole*, Basilio in *Le nozze di Figaro*, Cavalli's *La Calisto*, Le Mari in Poulenc's *Les Mamelles de Tirésias*; Offenbach's *Les Contes d'Hoffmann* (the four Servants), *Orphée aux Enfers*, and *La Vie parisienne* (Frick); Ravel's *L'Enfant et les sortilèges*, Britten's *Les Illuminations*, Berlioz's *Huit Scènes de Faust*, the Sorceress in *Dido and Aeneas*, Remendado in *Carmen*, and Blind in *Die Fledermaus*. Engagements in 2009-10

included Platée at the Paris Opéra; King Ouf in Chabrier's *L'Étoile* with Geneva Opera, Austin Lyric Opera, New York City Opera, and Deutsche Staatsoper Berlin; Satie's *Socrate* with Mark Morris Dance Group, and music of Offenbach with the Orchestre de la Suisse Romande. His current season includes Monsieur Triquet in *Eugene Onegin* at Paris Opéra, Berlioz's *Roméo et Juliette* in concert with the Los Angeles Philharmonic and Boston Symphony Orchestra, and, for Opéra National de Lyon, Schmidt in *Werther* and Don Basilio. Future seasons bring *Roméo et Juliette* with the Yomiuri Nippon Symphony Orchestra of Japan, Remendado at the Salzburg Festival and in concert with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, *L'Enfant et les sortilèges* with the Rotterdam Philharmonic, and a return to Deutsche Staatsoper Berlin as King Ouf. Jean-Paul Fouchécourt's only previous Boston Symphony appearances were as Goro in a concert staging of Puccini's *Madama Butterfly* conducted by Seiji Ozawa in February 1999.



Laurent Naouri

Laurent Naouri studied at the CNIPAL (Centre National Insertion Professionnelle Artistes Lyriques) in Marseille and at the Guildhall School of Music and Drama in London. Having begun his professional career in 1992 in the title role of Milhaud's *Christopher Columbus*, he has gone on to perform a wide-ranging repertoire. Mr. Naouri has performed in *Le nozze di Figaro* (Count Almaviva) at the Festival d'Aix-en-Provence, in Baden-Baden, and in Tokyo; *Pelléas et Mélisande* (Golaud) in Paris, Berlin, and Salzburg; *Eugene Onegin* at Geneva Opera; *Carmen* (Escamillo) at Glyndebourne, Covent Garden, and Santa Fe Opera; and *Les Contes d'Hoffmann* (the four Villains) in Paris, Berlin, Lyon, Madrid, and Zurich. He also sang his first Nick Shadow (*Rake's Progress*) at Paris Opera and Leporello (*Don Giovanni*) at the Théâtre des Champs-Élysées. More recently he has added Italian opera to his repertoire, with *L'elisir d'amore* (Belcore) in Paris, *Il tabarro* (Michele) in Lyon, and especially the title role of Verdi's *Falstaff* in both Lyon and Santa Fe. Increasingly involved with recitals and chamber music, he has performed such famous German song cycles as Schubert's *Winterreise* and Schumann's *Dichterliebe* and has recorded songs by Poulenc, Roussel, and Ravel. Highlights of recent seasons include *Pelléas et Mélisande* (Golaud) at the Theater an der Wien and in Rome; *La traviata*

(Germont) in Santa Fe and Tokyo; Faninal (*Der Rosenkavalier*) in Madrid, and *Fidelio* in Zurich. Upcoming engagements include Golaud in Paris, Barcelona, and Madrid; *Les Contes d'Hoffmann* (the four Villains) in Barcelona and Milan, Germont in Dallas, Sharpless (*Madama Butterfly*) in New York, and the title role of *Falstaff* at Glyndebourne. Laurent Naouri's only previous Boston Symphony appearances were as Herod in Berlioz's *L'Enfance du Christ*, in January 2004 with Rafael Frühbeck de Burgos conducting.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus gave its first performance in April 1970 and continues to celebrate its 40th anniversary this season. In 2010-11 at Symphony Hall, the ensemble joins the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 and Stravinsky's *Oedipus Rex* led by James Levine; music from Falla's *Atlàntida* led by Rafael Frühbeck de Burgos; Bach's *St. John* Passion led by Masaaki Suzuki, and, to close the BSO's subscription season, Berlioz's *Roméo et Juliette* led by Charles Dutoit. Last summer, the chorus and founding conductor John Oliver celebrated the anniversary by joining the BSO in works by Mahler, Stravinsky, Mozart, Poulenc, Holst, and Beethoven. With John Oliver conducting, it began its 2010 summer season with an all-French Prelude Concert in Ozawa Hall and opened the BSO's final Tanglewood concert with Bach's *Jesu, meine Freude*. Also last summer it joined the Tanglewood Music Center Orchestra in Mahler's Symphony No. 3, and Keith Lockhart and the Boston Pops Orchestra in the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University

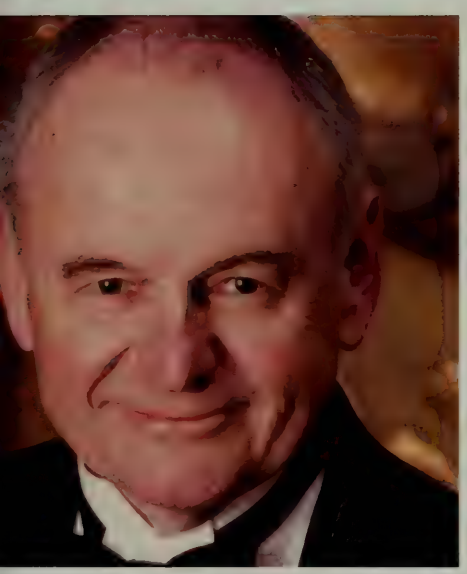
and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers but soon expanded to a complement of 120 singers and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. The chorus made its Carnegie Hall debut on October 10, 1973, in Berlioz's *La Damnation de Faust* with Seiji Ozawa and the orchestra. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in music of Berlioz, including the Asian premiere of the composer's *Messe solennelle*. In 2001 the chorus joined Bernard Haitink and the BSO during their tour of European music festivals for music of Stravinsky and Ravel, also performing an *a cappella* program of its own in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also giving its own *a cappella* concerts in Essen and Trier. The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, recorded in October 1973, received a Grammy nomination for Best Choral Performance of 1975. In 1979 the ensemble received a Grammy nomination for its album of *a cappella* 20th-century American choral music recorded at the express invitation of Deutsche Grammophon, and its recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography on BSO Classics, all drawn from live performances, include a disc of *a cappella* music by Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin released to mark the ensemble's 40th anniversary, and, with James Levine and the BSO, Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the BSO and Tanglewood Festival Chorus.

Besides their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia; participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan, and sang Verdi's Requiem with Charles Dutoit to help close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The

ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its forty-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.



John Oliver

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* led by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf, soon after which Leinsdorf asked him to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, Mr. Oliver was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. He has since prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein,

Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returned to the BSO podium to open the BSO's final Tanglewood concert of last summer with a TFC performance of Bach's motet, *Jesu, meine Freude*.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. Mr. Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Tanglewood Festival Chorus
John Oliver, Conductor

(Berlioz *Roméo et Juliette*, May 5-7, 2011)

The Tanglewood Festival Chorus is celebrating its 40th anniversary this season. In the following list, § denotes membership of 40 years * denotes membership of 35-39 years, and # denotes membership of 25-34 years. For Berlioz's *Roméo et Juliette*, the symbol ♯ denotes chorus members who sing in the small Prologue Chorus as well as in the full chorus.

SOPRANOS

Margaret Batista • Aimée Birnbaum • Joy Emerson Brewer • Alison M. Burns • Angelina Calderon • Jeni Lynn Cameron • Anna S. Choi • Lorenzee Cole# • Lisa Conant • Sarah Dorfman Daniello# • Christine Pacheco Duquette# • Sarah Evans • Mary A.V. Feldman# • Karen Ginsburg • Carrie Louise Hammond • Eileen Huang • Stephanie Janes • Polina Dimitrova Kehayova •

Sarah Kornfeld • Nancy Kurtz • Barbara Abramoff Levy* • Ebele Okpokwasili-Johnson • Jaylyn Olivo • Laurie Stewart Otten • Kimberly Pearson • Laura Stanfield Prichard • Livia M. Racz • Adi Rule • Melanie Salisbury • Yayra Sánchez • Laura C. Sanscartier • Johanna Schlegel • Anne Hepburn Smith • Erin M. Smith • Dana R. Sullivan • Nora Anne Watson • Mary Jo Wiedey • Alison Zangari

MEZZO-SOPRANOS

Kristen Ascenzi • ‡Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • ‡Lauren A. Boice • Janet L. Buecker • ‡Abbe Dalton Clark • Kathryn DerMarderosian • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman# • Debra Swartz Foote • Dorrie Freedman* • ‡Irene Gilbride# • ‡Mara Goldberg • Rachel K. Hallenbeck • Julie Hausmann • ‡Betty Jenkins • Evelyn Eshleman Kern# • ‡Yoo-Kyung Kim • Annie Lee • ‡Gale Livingston# • ‡Katherine Mallin • ‡Louise-Marie Mennier • Roslyn Pedlar • Kathleen Hunkele Schardin • Amy Spound • ‡Julie Steinhilber# • Michele C. Truhe • Martha F. Vedrine • ‡Cindy M. Vredeveld • Christina Lillian Wallace • Sara Weaver

TENORS

Brad W. Amidon • ‡Armen Babikyan • James Barnswell • John C. Barr# • Felix M. Caraballo • Chad D. Chaffee • Jiahao Chen • ‡Stephen Chrzan • Sean Dillon • ‡Tom Dinger • Ron Efromson • Carey D. Erdman • ‡Jonathan Erman • ‡Keith Erskine • Len Giambrone • James E. Gleason • J. Stephen Groff# • David Halloran# • John W. Hickman# • Stanley G. Hudson# • Timothy O. Jarrett • James R. Kauffman# • Carl Kraenzel • ‡Michael Lemire • ‡Lance Levine • Dane Lighthart • Jeffrey L. Martin • Ronald J. Martin • ‡Glen Matheson • ‡David Norris# • David Peterson • ‡Guy F. Pugh • Peter Pulsifer • David L. Raish# • ‡Francis Rogers

BASSES

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Mark B. Rulison, Chorus Manager
Martin Amlin, Rehearsal Pianist
Matthew A. Larson, Rehearsal Pianist
Michel Epsztein, Language Coach
Henry Lussier, Language Coach



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130th season, 2010–2011

2010-2011 SEASON SUMMARY

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 2010-2011 SUBSCRIPTION SEASON

	WEEK
ADAMS	
Doctor Atomic Symphony	4
ADÈS	
Scenes from *The Tempest*	19
HILA PLITMANN, soprano (Ariel); KATE ROYAL, soprano (Miranda); TOBY SPENCE, tenor (Ferdinand); CHRISTOPHER MALTMAN, baritone (Prospero)	
Violin Concerto, *Concentric Paths*	19
ANTHONY MARWOOD, violin	
J.S. BACH	
St. John Passion (1749 version)	23
CHRISTOPH PRÉGARDIEN, tenor (Evangelist and arias); HANNO MÜLLER-BRACHMANN, bass-baritone (Jesus and arias); HANA BLAŽÍKOVÁ, soprano (arias); INGEBORG DANZ, contralto (arias); WILLIAM HITE, tenor (arias); DAVID KRAVITZ, baritone (Peter; Pilate); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
BARBER	
Overture to *The School for Scandal*, Op. 5	3
BARTÓK	
Bluebeard's Castle	10
MICHELLE DEYOUNG, mezzo-soprano (Judith); ALBERT DOHMEN, baritone (Bluebeard); ÖRS KISFALUDY (Prologue)	
Suite from *The Miraculous Mandarin*, Op. 19	4
Piano Concerto No. 3	18
PETER SERKIN, piano	
Violin Concerto No. 2 in B minor	17
CHRISTIAN TETZLAFF, violin	
BEETHOVEN	
Piano Concerto No. 3 in C minor, Op. 37	14
RADU LUPU, piano	
Piano Concerto No. 5 in E-flat, Op. 73, *Emperor*	22
JONATHAN BISS, piano	

Symphony No. 5 in C minor, Op. 67 18
Violin Concerto in D, Op. 61 3
PINCHAS ZUKERMAN, violin

BERLIOZ
Roméo et Juliette, Dramatic symphony after Shakespeare, Op. 17 25
BERNARDA FINK, mezzo-soprano; JEAN-PAUL FOUCHÉCOURT, tenor; LAURENT NAOURI, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BIRTWISTLE
Violin Concerto (world premiere; BSO commission) 17
CHRISTIAN TETZLAFF, violin

BRAHMS
Symphony No. 2 in D, Op. 73 5
Tragic Overture, Op. 81 4

CHIN
Concerto for Cello and Orchestra (American premiere) 15
ALBAN GERHARDT, cello

CHOPIN
Piano Concerto No. 1 in E minor, Op. 11 20
EVGENY KISSIN, piano

DEBUSSY
Two Preludes: "Feuilles mortes" (from Book 2) and "Ce qu'a vu le vent d'ouest" (from Book 1) 11
LARS VOGT, piano solo

DEBUSSY (orch. COLIN MATTHEWS)
Two Preludes: "Feuilles mortes" (from Book 2) and "Ce qu'a vu le vent d'ouest" (from Book 1) 11

DELIUS
Paris: A Nocturne (The Song of a Great City) 11

DVOŘÁK
Symphony No. 7 in D minor, Op. 70 13
Silent Woods, Op. 68, for cello and orchestra 15
ALBAN GERHARDT, cello

FALLA
Suite from *Atlàntida* 5
ALEXANDRA COKU, soprano; NATHALIE STUTZMANN, contralto; PHILIP CUTLIP, baritone; RYAN WILLIAMS, boy soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

GRIEG
Piano Concerto in A minor, Op. 16 20
EVGENY KISSIN, piano

HARBISON
Symphony No. 1 8
Symphony No. 2 9
Symphony No. 3 2

HAYDN
Symphony No. 59 in A, *Fire* 15
Symphony No. 80 in D minor 6
Symphony No. 93 in D 18
Symphony No. 95 in C minor 6
Symphony No. 97 in C 21

LIGETI
Double Concerto for flute and oboe 13
ELIZABETH ROWE, flute; JOHN FERRILLO, oboe

LISZT
Mephisto Waltz No. 1, for orchestra 20
Orpheus, Symphonic poem 20
Piano Concerto No. 2 in A 24

MAHLER
Symphony No. 2 in C minor, *Resurrection* 1
LAYLA CLAIRE, soprano; KAREN CARGILL, mezzo-soprano;
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Symphony No. 5 2
Symphony No. 9 16

MOZART
Clarinet Concerto in A, K.622 21
WILLIAM R. HUDGINS, clarinet
Piano Concerto No. 15 in B-flat, K.450 6
CHRISTIAN ZACHARIAS, conductor and piano
Piano Concerto No. 16 in D, K.451 6
CHRISTIAN ZACHARIAS, conductor and piano
Piano Concerto No. 21 in C, K.467 12
LARS VOGT, piano
Rondo in C for violin and orchestra, K.373 17
CHRISTIAN TETZLAFF, violin
Symphony No. 32 in G, K.318 21
Violin Concerto No. 3 in G, K.216 9
NIKOLAJ ZNAIDER, violin
Violin Concerto No. 4 in D, K.218 13
ARABELLA STEINBACHER, violin

MUSSORGSKY (arr. RIMSKY-KORSAKOV)
Night on Bald Mountain 14

PROKOFIEV
Piano Concerto No. 2 in G minor, Op. 16 4
NICOLAS HODGES, piano
Symphony No. 6 in E-flat minor, Op. 111 14

RAVEL
Bolero 24
La Valse, Choreographic poem 22

REGER
Variations and Fugue on a Theme by Mozart, Op. 132 24

ROUSSEL
Symphony No. 3 in G minor, Opus 42 22

SCHUMANN
Symphony No. 1 in B-flat, Op. 38, *Spring* 7, UBS
Piano Concerto in A minor, Op. 54 7, UBS
NELSON FREIRE, piano
Symphony No. 4 in D minor, Op. 120 7, UBS
Symphony No. 3 in E-flat, Op. 97, *Rhenish* 8
Symphony No. 2 in C, Op. 61 9

SCRIABIN
The Poem of Ecstasy, Op. 54 12

SIBELIUS
Symphony No. 5 in E-flat, Op. 82 15
Prelude and Suite No. 1 from *The Tempest* 19

STRAUSS
Till Eulenspiegel's Merry Pranks, Op. 28 11

STRAVINSKY
Oedipus Rex 10
MICHELLE DEYOUNG, mezzo-soprano (Jocasta); RUSSELL THOMAS, tenor (Oedipus); MATTHEW PLENK, tenor (Shepherd); ALBERT DOHMEN, baritone (Creon and Messenger); RAYMOND ACETO, bass (Tiresias); FRANK LANGELLA (Narrator); MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
The Song of the Nightingale 12

TCHAIKOVSKY
Suite No. 3 in G, Op. 55 12
Symphony No. 5 in E minor, Op. 64 3
The Tempest, Symphonic fantasia after Shakespeare, Op. 18 19

WAGNER
Prelude and Love-death from *Tristan und Isolde* 8

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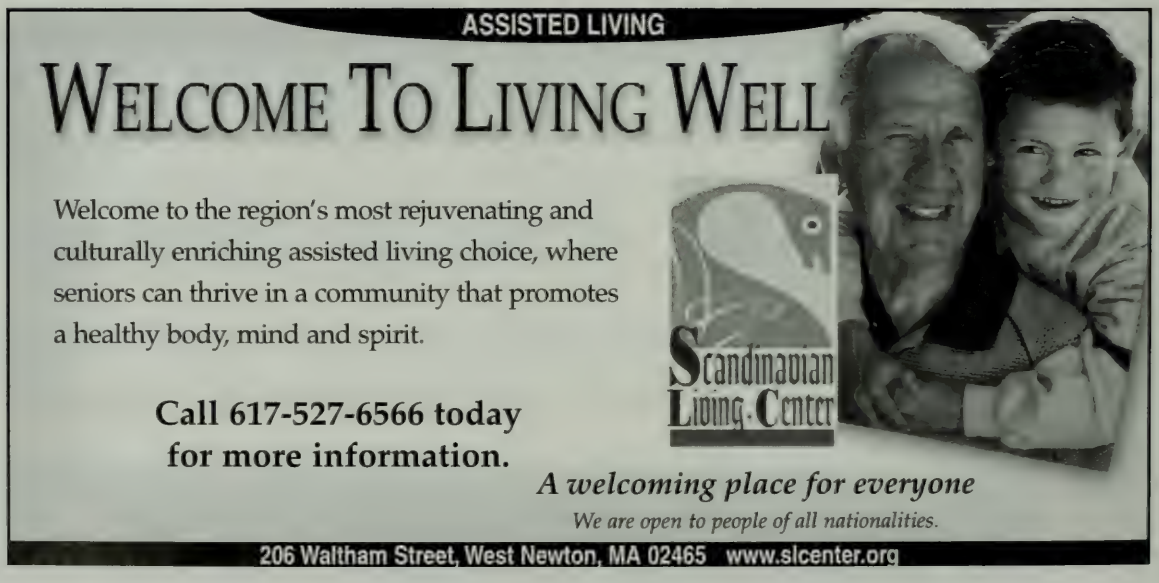
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CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 2010-2011 SEASON

	WEEK
JAMES LEVINE, Music Director	Opening Night, 1, 2, 8, 9, 10
ROBERTO ABBADO*	18; Carnegie Hall II; NJPAC; Kennedy Center
THOMAS ADÈS	19
JOHANNES DEBUS†	21
STÉPHANE DENÈVE†	22
CHRISTOPH VON DOHNÁNYI	13
CHARLES DUTOIT	25
SIR MARK ELDER	11
RAFAEL FRÜHBECK DE BURGOS	5, 24
MARCELO LEHNINGER, BSO Assistant Conductor	3; 17*; Carnegie Hall I*
LORIN MAAZEL	12
SUSANNA MÄLKKI	15
KURT MASUR	7, UBS
JOHN NELSON	20
ANDRIS NELSONS*	Carnegie Hall III
SEAN NEWHOUSE, BSO Assistant Conductor*	16
SAKARI ORAMO	14
DAVID ROBERTSON	4
MASAAKI SUZUKI	23
CHRISTIAN ZACHARIAS	6

*replacing James Levine
†replacing Sir Colin Davis



SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2010-2011 SEASON

	WEEK
RAYMOND ACETO, bass	10
JOSHUA BELL	Carnegie Hall II
JONATHAN BISS, piano	22
HANA BLAŽÍKOVÁ, soprano	23
KAREN CARGILL, mezzo-soprano	1
LAYLA CLAIRE, soprano	1
ALEXANDRA COKU, soprano	5
PHILIP CUTLIP, baritone	5
INGEBORG DANZ, contralto	23
MICHELLE DEYOUNG, mezzo-soprano	10
ALBERT DOHMEN, baritone	10
JOHN FERRILLO, oboe	13
BERNARDA FINK, mezzo-soprano	25
JEAN-PAUL FOUCHÉCOURT, tenor	25
NELSON FREIRE, piano	7, UBS
ALBAN GERHARDT, cello	15
WILLIAM HITE, tenor*	23
NICOLAS HODGES, piano	4
WILLIAM R. HUDGINS, clarinet	21
ÖRS KISFALUDY, narrator	10
EVGENY KISSIN, piano	20
DAVID KRAVITZ, baritone	23
FRANK LANGELLA, narrator	10
RADU LUPU, piano	14
CHRISTOPHER MALTMAN, baritone	19
ANTHONY MARWOOD, violin	19
HANNO MÜLLER-BRACHMANN, bass-baritone	23
LAURENT NAOURI, baritone	25
MATTHEW PLENK, tenor	10
HILA PLITMANN, soprano	19
CHRISTOPH PRÉGARDIEN, tenor	23
ELIZABETH ROWE, flute	13
KATE ROYAL, soprano	19
PETER SERKIN, piano	18, NJPAC, Kennedy Center
TOBY SPENCE, tenor	19
ARABELLA STEINBACHER, violin	13
NATHALIE STUTZMANN, contralto	5
CHRISTIAN TETZLAFF, violin	17, Carnegie Hall I
RUSSELL THOMAS, tenor	10
SIMON TRPČESKI, piano	24
LARS VOGT, piano	11
RYAN WILLIAMS, boy soprano	5
CHRISTIAN ZACHARIAS, piano	6
NIKOLAJ ZNAIDER, violin	9
PINCHAS ZUKERMAN, violin	3
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1, 5, 10 (men only), 23, 25

*Bach *St. John* Passion tenor arias, April 22 and 23 only

OPENING NIGHT

Saturday, October 2, 2010, 6pm
JAMES LEVINE, conductor
BRYN TERFEL, bass-baritone

ALL-
WAGNER
PROGRAM

Prelude to Act I and "Was duftet doch der Flieder" (Hans Sachs's Act II Monologue) from *Die Meistersinger von Nürnberg*
Ride of the Valkyries; Wotan's Farewell and Magic Fire Music from *Die Walküre*
Overture and "Die Frist ist um" (The Dutchman's Monologue) from *The Flying Dutchman*



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UBS THANKSGIVING CONCERT

Friday, November 19, 2010, 8pm

KURT MASUR, conductor
NELSON FREIRE, piano

ALL-	Symphony No. 1 in B-flat, Op. 38, *Spring*
SCHUMANN	Piano Concerto in A minor, Op. 54
PROGRAM	Symphony No. 4 in D minor, Op. 120

THREE-CONCERT SERIES AT CARNEGIE HALL

Tuesday, March 15, 2011, 8pm

MARCELO LEHNINGER, conductor*
CHRISTIAN TETZLAFF, violin

MOZART	Rondo in C for violin and orchestra, K.373
BIRTWISTLE	Violin Concerto (world premiere; BSO commission)
BARTÓK	Violin Concerto No. 2 in B minor

Wednesday, March 16, 2011, 8pm

ROBERTO ABBADO, conductor*
JOSHUA BELL, violin

HAYDN	Symphony No. 93 in D
BRUCH	Violin Concerto No. 1 in G minor, Op. 26
BEETHOVEN	Symphony No. 5 in C minor, Op. 67

Thursday, March 17, 2011, 8pm

ANDRIS NELSONS, conductor*

MAHLER	Symphony No. 9

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Friday, March 18, 2011, 8pm

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Saturday, March 19, 2011, 4pm

ROBERTO ABBADO, conductor*
PETER SERKIN, piano

HAYDN	Symphony No. 93 in D
BARTÓK	Piano Concerto No. 3
BEETHOVEN	Symphony No. 5 in C minor, Op. 67

*replacing James Levine

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Leon Botstein, conductor

Fangyue He, violin
Yue Sun, violin
Shun-Yang Lee, piano

Szymanowski: Concert Overture
George Tsontakis: Unforgettable for Two Violins and Orchestra
Joan Tower: Rapids for Piano and Orchestra
Shostakovich: Symphony No. 5

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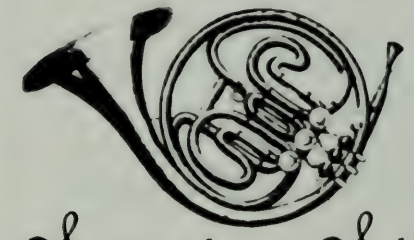
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BOSTON SYMPHONY ORCHESTRA

WORKS PERFORMED IN CHAMBER MUSIC TEAS AND COMMUNITY CONCERTS DURING THE 2010-2011 SUBSCRIPTION SEASON

	WEEK
ALBINONI Adagio (arr. for four cellos by W. Thomas-Mifune)	7/8
BEETHOVEN String Quartet No. 8 in E minor, Op. 59, No. 2, *Razumovsky*	14/15
K. BEWICK/B. BEWICK *Consider the Source*	16
BOTTESINI Tarantella (arr. Bonnie Bewick)	16
BRAHMS String Quartet No. 1 in C minor, Op. 51, No. 1	5
BREUER *Back Talk* Rag (arr. for quartet and xylophone by Dan Bauch)	16
DEBUSSY *Arabesque* No. 2 (arr. for clarinet and harp)	19
DÉJARDIN *Variations on a New World*	7/8
FALLS *Queen Maeve's Slumber* (arr. McGann)	16
FAURÉ String Quartet in E minor, Op. 121	14/15
FITZENHAGEN *Konzertwalzer*, Op. 31	7/8
GERSHWIN Prelude No. 1 in B-flat (arr. for clarinet and string quartet by Thomas Martin)	19
GREEN *Triplets* Rag (arr. for quartet and xylophone by Dan Bauch)	16
HAYDN String Quartet in D, Opus 50, No. 6, *The Frog*	8
KERN/McGANN *Yesterdays*	16
LEE *Morango...Almost a Tango* for string quartet	19
MCHEDELOV Variations on a Theme of Paganini, for harp	19

MOZART
Overture to *Le nozze di Figaro* (arr. for four cellos by Douglas B. Moore) 7/8
Sonata in D, K.381 (arr. for four cellos by Valter Dešpalj) 7/8

O'CONNOR
Limerock for violin and cello 16

PIAZZOLLA
La muerte del angel (arr. for four cellos by Blaise Déjardin) 7/8

PONOMAREV
Turka (arr. Bonnie Bewick) 16

POST
Virtual Fantasie on a Chorale, for string quartet 19

RAVEL
Vocalise-étude en forme de habanera (arr. for clarinet and harp) 19

ROSSINI
Overture to *Il barbiere di Siviglia* (arr. for four cellos by Douglas B. Moore) 7/8

SCHUBERT
String Quintet in C, D.956 18
Marche militaire No. 1 in D, D.733 (Opus 51, No. 1) 7/8
(arr. for four cellos by Douglas B. Moore)

SHOSTAKOVICH
String Quartet No. 10 in A-flat, Op. 118 5

SRNKA
Escape Routines for harp, clarinet, and string trio 19

TAILLEFERRE
Arabesque (arr. for clarinet and harp) 19

TRADITIONAL
Blackberry Blossom 16
Oh, Shenendoah (arr. Bonnie Bewick) 16

XIE ZE-ZHI
Spring on the Moonlit River 16

PERFORMERS IN CHAMBER MUSIC TEAS AND COMMUNITY CONCERTS DURING THE 2010-2011 SUBSCRIPTION SEASON

	WEEK
STEVEN ANSELL, viola	18
THE BOSTON CELLO QUARTET (BLAISE DÉJARDIN, ADAM ESBENSEN, MIHAIL JOJATU, and ALEXANDRE LECARME, cellos)	7/8
GLEN CHERRY, violin	5
CLASSICAL TANGENT (BONNIE BEWICK, JULIANNE LEE, and SHEILA FALLS, violins; MICKEY KATZ, cello; BENJAMIN LEVY, double bass; DAN BAUCH, percussion; KEN BEWICK, guitar; JOHN McGANN, mandolin)	16
TATIANA DIMITRIADES, violin	5
ADAM ESBENSEN, cello	5
REBECCA GITTER, viola	5, 14/15
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ and SI-JING HUANG, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	19
JASON HOROWITZ, violin	14/15
BO YOUP HWANG, violin	18
ELITA KANG, violin	14/15
THOMAS MARTIN, clarinet	19
JONATHAN MILLER, cello	18
ALEXANDER VELINZON, violin	18
OWEN YOUNG, cello	14/15, 18
JESSICA ZHOU, harp	19



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October 17, 2010
with RANDALL HODGKINSON, piano*

MARTINŮ	Four Madrigals for oboe, clarinet, and bassoon
PREVIN	*Octet for Eleven*, for flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, and double bass (world premiere; BSO commission)
MILHAUD	*La Cheminée du Roi René*, suite for wind quintet, Op. 205
MOZART	Piano Quartet in G minor, K.478

January 23, 2011
with JONATHAN BASS, piano
JACQUELINE KNAPP (Narrator)
MICHAEL ARONOV (The Soldier)
LELAND GANTT (The Devil)

LIEBERMANN	Sonata for flute and piano, Op. 23
MOZART	Quintet in E-flat for piano and winds, K.452
STRAVINSKY	*L'Histoire du soldat* (complete, with narration)

*replacing André Previn



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April 2, 2011
with INON BARNATAN, piano

KURTÁG	*Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d
KURTÁG	Bagatelles for flute, double bass, and piano, Op. 14d
BRAHMS	Trio in E-flat for violin, horn, and piano, Op. 40
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

May 1, 2011

DUTILLEUX	*Les Citations*, for oboe, percussion, harpsichord, and double bass
TOMASI	*Cinq Danses profanes et sacrées*, for wind quintet
RAVEL	Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet
DEBUSSY	Sonata for flute, viola, and harp
FRANÇAIX	Dectet, for winds and strings

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOKS DURING THE 2010-2011 SUBSCRIPTION SEASON

	WEEK
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A Brief History of Symphony Hall	2, 4, 16
Casts of Character: The Symphony Statues, by Caroline Taylor	12, 13, 24
In Defense of Mahler's Music—a 1925 Letter from Aaron Copland to the Editor of the *New York Times*	16
Robert Schumann: Images from a Life, by Jan Swafford	7, 8, 9
Robert Schumann, by Mary Oliver	7, 8, 9
BSO Criticism Contest: Music of Robert Schumann	7, 8, 9
Balancing Tradition and Innovation: Mozart and the Evolution of Musical Genius, by Jan Swafford	17, 21
Translating Shakespeare: Coming to Musical Terms with the Bard, by Thomas May	19, 25

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October 8	The Fanny Peabody Mason Memorial Concert
October 21	The Eloise and Raymond H. Ostrander Memorial Concert
November 18	The Virginia Wellington Cabot Memorial Concert
November 20	The Linda and Brooks Zug Concert
December 3	The Walter Piston Society Concert
January 8	The Gregory E. Bulger Foundation Concert
January 21	The Marie L. Audet Gillet Concert
January 22	The Fernand Gillet Concert
February 10	The Nancy and Richard Lubin Concert
March 5	The Stephen and Dorothy Weber Concert
March 15 (Carnegie Hall)	Supported by the Billy Rose Foundation
March 26	The Mr. and Mrs. Jeffrey E. Marshall Concert
March 31	The Akiko Shiraki Dynner Memorial Concert
April 9	The Phyllis M. Van Huizen Memorial Concert
April 12	The Nathan R. Miller Family Concert
April 14–16	Presented in honor of the members of the Higginson Society who support the Symphony Annual Fund at the Patron level and above
April 21	The Norman V. and Ellen B. Ballou Memorial Concert
April 23	The Deborah and William R. Elfers Concert
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April 30	The Linde Family Concert
May 6	The Henry Lee Higginson Memorial Concert
May 7	The Joseph and Deborah Plaud Concert

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Maurizio Pollini (March 12)	• Roberta M. Strang Memorial Fund
Maurizio Pollini (March 16—Carnegie Hall)	• In memory of Mary Rousmaniere Gordon
Guest vocalists' appearances (March 25) and all appearances of the Tanglewood Festival Chorus	• Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus
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Dawson Rutter

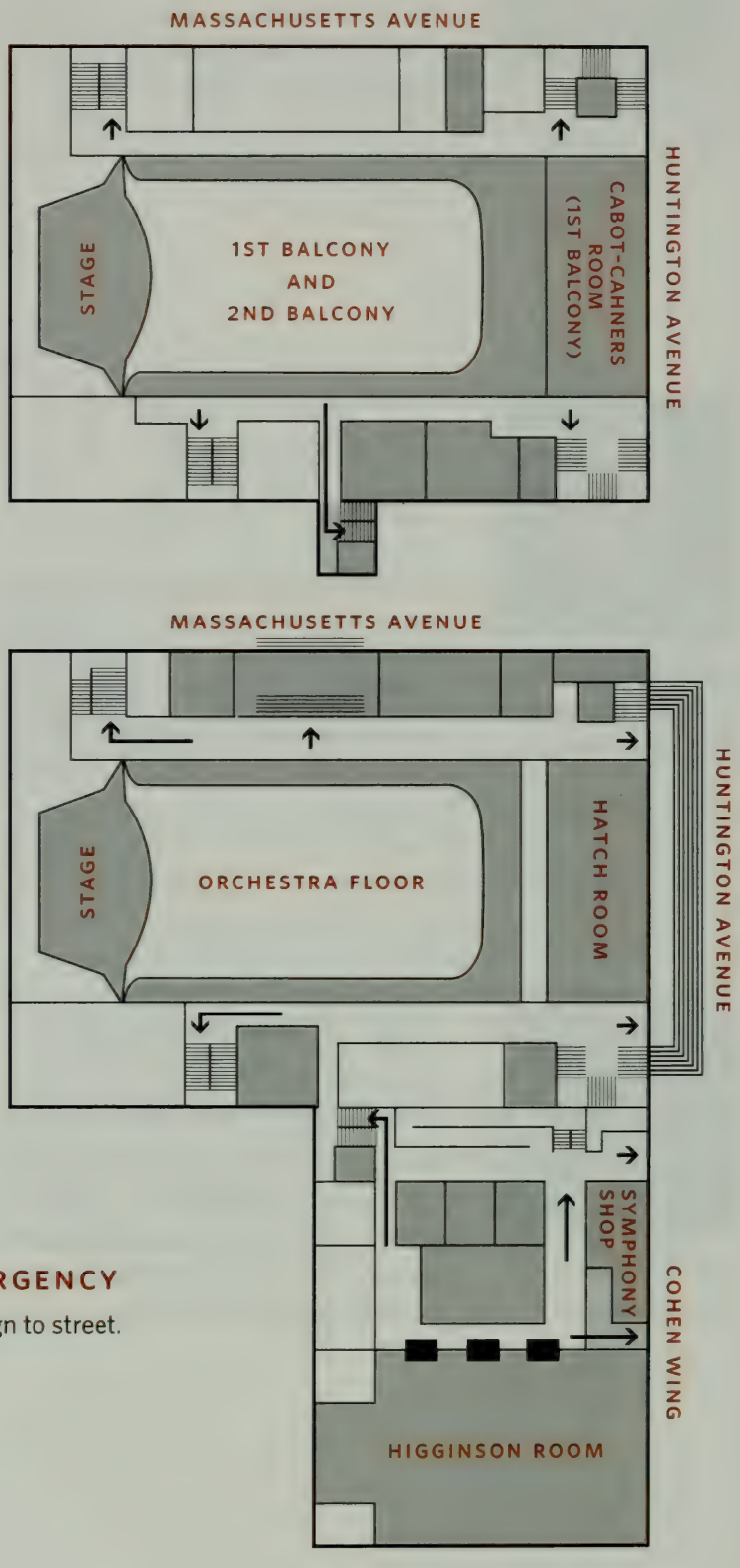
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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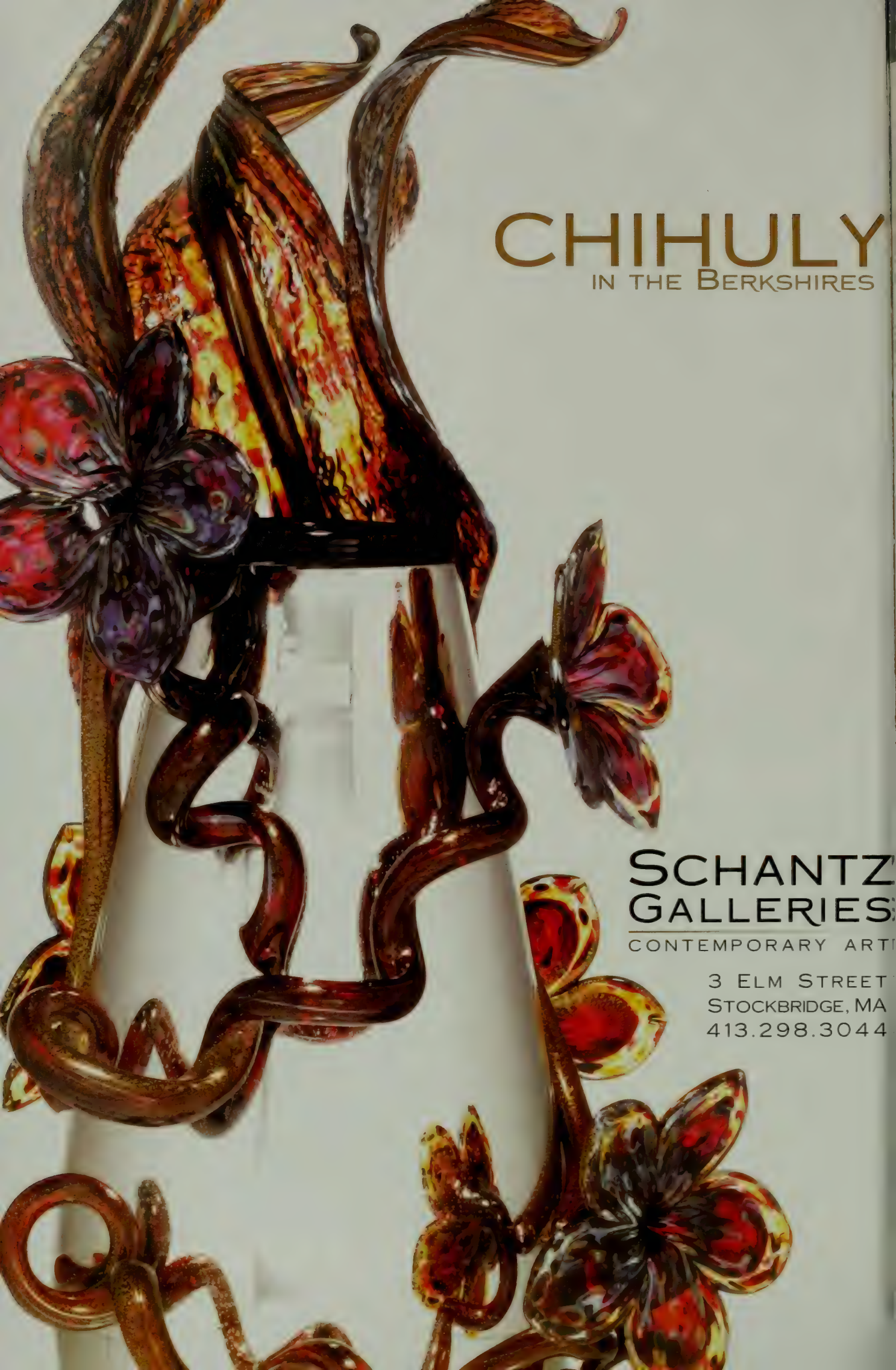


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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 17, 2010, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

with
ANDRÉ PREVIN, piano
THOMAS ROLFS, BSO principal trumpet

MARTINŮ — Four Madrigals for oboe, clarinet, and bassoon

I. Allegro moderato
II. Lento
III. Poco allegretto
IV. Poco allegro

Messrs. FERRILLO, HUDGINS, and SVOBODA

PREVIN — *Octet for Eleven* (2010)

(world premiere; commissioned for the Boston Symphony Chamber Players by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency)

I. ♩ = 92
II. ♩ = 42
III. ♩. = 132

Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER; Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, SOMMERVILLE, and ROLFS

INTERMISSION

MILHAUD — *La Cheminée du Roi René* (*The Chimney of King René*), Suite for wind quintet, Opus 205

Cortège (Procession)
Aubade (Morning song)
Jongleurs (Jugglers)
La Maousinglade
Joutes sur l'Arc (Jousts on the Arc)
Chasse à Valabre (Hunting at Valabre)
Madrigal-Nocturne

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

Program continues...

MOZART Quartet in G minor for piano and strings, K.478

Allegro
Andante
Rondo: Allegro

Messrs. PREVIN, LOWE, ANSELL, and ESKIN

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Bohuslav Martinů (1890-1959)
Four Madrigals for oboe, clarinet, and bassoon

The prolific Czech composer Bohuslav Martinů was an exile from his native country for over half his life—first voluntarily, pursuing artistic enlightenment in France beginning in 1923, then as a World War II and Iron Curtain refugee in the U.S. and Switzerland. A unique figure in 20th-century music, he deeply identified himself as Bohemian. It was in part due to his attempting to help his fellow artists there after the Nazi domination of his homeland that he was blacklisted and forced to flee France when it became clear that country, too, would succumb to the Third Reich's expansion. He followed his own stylistic path but with an awareness of the folk-music interests of Janáček and Bartók on the one hand and Stravinsky's neoclassicism on the other.

In Paris, the city of Poulenc, Prokofiev, and Stravinsky, Martinů worked with the significant composer Albert Roussel but at the same time studied scores of the Renaissance. Early music figured more and more as an inspiration for Martinů's compositions, particularly in the 1930s, when we find explicit references to older forms in the titles of his works, such as Partita, Concerto grosso, and seven with "madrigal" in the title. Three of these are vocal (as one would expect), but four are instrumental chamber works. The inspiration lay not so much in the idea of the word-painting that characterizes madrigal style but rather an approach to smooth, intricate, flowing counterpoint in which each line is independent and significant.

Martinů's Four Madrigals for oboe, clarinet, and bassoon is the first of his madrigal pieces. He wrote it in Nice in 1937, dedicating it to the Trio d'Anches de Paris ("Reed Trio of Paris"), who gave the premiere in Paris in 1938. Although numbered as four separate madrigals, the pieces work together as a familiar four-movement form, fast-slow-fast-fast. Their moods vary, but similar ideas draw them together. Madrigal-like is the fluidity of rhythm; the pulse we readily hear is often grouped into phrases differently for each instrument, and with little correspondence, much of the time, with the written time signature(s). Homophonic passages, in which all three play in the same rhythm, announce an arrival point between explorations of intertwining lines. The music is tonal, but—like the Renaissance madrigals that served as a kind of model, and like other neoclassical works of the 1930s—the use of tonality isn't confined to classical harmonic structures.

The Allegro moderato features a bright, somewhat wry mosaic made up of small figures. Sharp and syncopated passages are offset by sustained, homophonic ones. The flowing second movement, Lento, has an archaic mournfulness. The third is a scherzo in all but name. Marked Poco allegretto, its main part is a pointedly rhythmic episode in ambiguous meter. The Trio, marked Allegro, is faster and marchlike, featuring triplet figures. The finale, Poco allegro, can be felt usually as triple meter and explores chromatic rising and falling lines.

—Robert Kirzinger

André Previn (b.1929)
Octet for Eleven (2010; world premiere)

"One of the truly unusual careers in music" is how one writer has summed up André Previn's amazingly versatile list of credits. He remains active as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz. As a conductor, he has held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. His diverse credits encompass work on more than forty films as composer, arranger, and orchestrator in the Hollywood studios between 1949 and 1973; theater projects for New York and London—e.g., his work with Alan Jay Lerner on the 1969 Broadway musical *Coco*, and his 1974 music-theater collaboration with Tom Stoppard, *Every Good Boy Deserves Favour*, commissioned by Queen Elizabeth II for her Silver Jubilee—and, in recent decades, a series of concert works that have followed from his ongoing collaborations with many of the world's foremost artists and ensembles (including, among others, the Boston Symphony and Vienna Philharmonic, sopranos Barbara Bonney and Renée Fleming, pianist Vladimir Ashkenazy, violinist Anne-Sophie Mutter, cellist Yo-Yo Ma, and the Emerson String Quartet). Opera has also figured in his output: his first opera, *A Streetcar Named Desire* (on a libretto by Philip Littell based on Tennessee Williams's play), was premiered in 1998 at San Francisco Opera with Previn conducting and has since had some twenty productions on both sides of the Atlantic. More recently, his second opera, *Brief Encounter* (with a libretto by John Caird based on David Lean's film adaptation of the play by Noël Coward), commissioned by Houston Grand Opera, was premiered by that company in May 2009. His eightieth birthday in April of 2009 was marked by celebrations in London and at New York's Carnegie Hall, with concerts featuring him as conductor, composer, and pianist. Current projects include a recently finished concerto for cellist Daniel Müller-Schott; a second violin concerto for Anne-Sophie Mutter (see below about the BSO-commissioned first); a new piano trio for himself, Mutter, and cellist Lynn Harrell (the three appear frequently as a trio), and a new clarinet quintet for BSO clarinetist Thomas Martin and the Hawthorne String Quartet (made up of BSO players), this latter work following upon the clarinet sonata previously written for Thomas Martin and introduced at the 2010 Prague Festival.

Previn has appeared regularly as guest conductor and pianist with the Boston Symphony Orchestra since his debut at Tanglewood in 1977. Over the years, the orchestra has also introduced a number of his works, among them two commissioned by the BSO—his Violin Concerto, written for, premiered, and then recorded by Anne-Sophie Mutter in 2002 with Previn on the podium; and, more recently, his orchestral work *Owls*, in October 2008. Besides his work with the orchestra, he has also appeared on several occasions (including today) as pianist with the Boston Symphony Chamber Players. With this in mind, a BSO commission from Previn intended specifically for the Chamber Players marked an inevitable next step in the expansion of his relationship with the ensemble—but note that the new work does not include a piano part, employing only the core members of the group, with the addition of trumpet.

The musical style is thoroughly and consistently engaging, wide-ranging in mood and tone, varied in texture and color, often humorous, and fully reflecting, as one might expect, the diverse elements and musical languages Previn has so thoroughly absorbed throughout a career straddling the worlds of classical music, jazz, film, and theater. While intended for performance without a conductor, the music at the same time suggests a chamber-orchestra conception. The composer himself proved characteristically reticent in discussing the piece, noting simply that he has provided, as requested, a work in three movements (they're fast-slow-fast), lasting about fifteen minutes, and conceived by him as "just an entertainment" while still keeping in mind the "remarkable skills" of the BSO principal players he's gotten to know so well over the years. Oh yes—the title. Upon accepting the commission, Previn observed that he'd not get fancy, and probably just write an octet. The Chamber Players' response: "But there are eleven of us!"

—Marc Mandel

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Darius Milhaud (1892-1972)
La Cheminée du Roi René (*The Chimney of King René*), Suite for wind quintet, Opus 205

The French composer Darius Milhaud's legendarily vast compositional output runs to more than 400 opus numbers, which include sixteen operas; twelve symphonies; multiple concertos for violin, piano, viola, and cello as well as concertos for harp, oboe, harpsichord, and various combinations; eighteen string quartets, and dozens of sundry orchestral pieces, songs, choral works, film music, and chamber works—in short, pieces in every conceivable genre over the course of a sixty-year career. As a Jew, he was threatened by the encroachment into France of the Third Reich. After 1940 the U.S. was his adoptive home for the rest of his life, although he split his time between France and the U.S. after the war. For many years he taught at Mills College in Oakland, California, as well as at the Paris Conservatoire and at the Aspen Festival. His American pupils are numerous and include Burt Bacharach and James Levine.

During World War I, unable to enlist due to health reasons, Milhaud traveled to Brazil as a civil servant and lived there until the end of 1918. Upon his return to Paris he moved in the same circle as Koechlin and was part of the loose "Les Six" group. His first still-famous work, the absurdist ballet *Le Boeuf sur le toit* ("The Bull on the Roof," 1919—already Opus 58), is an orchestral synthesis of a wide range of Brazilian musical styles. The most important and influential work of his entire output, the ballet *La Création du monde* ("The Creation of the World," 1923), was one of the earliest "classical" works to incorporate American jazz. He was also active as a pianist and conductor.

Having his fingers in all possible musical confections, Milhaud inevitably wrote music for film, including Jean Renoir's *Madame Bovary* (1933), Alain Resnais's short *Gauguin* (1950), and dozens of other projects. Among these was a 1939 Raymond Bernard film written by the great French playwright Jean Anouilh, *Love Cavalcade*, which takes place in three different eras. Milhaud shared scoring duties with his colleagues Arthur Honegger and Roger Désormière, and wrote the score for the earliest section of the film, giving the

music a somewhat archaic cast. *La Cheminée du Roi René* ("The Chimney of King René") is a concert suite the composer created from that music.

The King René of the title was René of Anjou (1409-1480), Duke of Anjou and King of Naples and the apparently impoverished (see Shakespeare's *Henry VI*) father of Margaret of Anjou, wife to King Henry VI of England. He lived in Aix en Provence, where Milhaud grew up; his "Chimney" is a boulevard in which the Duke was accustomed daily to walk. Milhaud's suite is a group of little character and pictorial pieces related to his hometown. None of the movements exceeds three minutes. The first-movement "Cortège" perhaps represents René's daily constitutional. A steady accompanying rhythm in open harmonies sounds vaguely medieval, as do the ornamental melodic lines. "Aubade" flows along in a gentle 6/8 time. "Jongleurs" contrapuntally combines a few small gestures, including a fast rising scale figure in thirty-second notes that gets tossed from one player to another.

According to the score's preface, "La Maousinglade" means "badly arranged." It is the name of the area in Aix en Provence in which Milhaud lived, and this movement has a quiet, pastoral quality in moderate 3/4 time. "Joutes sur l'Arc" are literally joust tournaments between boats on the River Arc. A medieval feeling can again be heard in the music here. "Chasse à Valabre" ("Hunting at Valabre") is represented by music like the galloping of horses. In the closing moments the music veers off in a different direction. Valabre is an old castle near Aix. The last movement, "Madrigal-Nocturne," is almost lullaby-like, growing even more sedate and calming at its close.

—Robert Kirzinger

Wolfgang Amadè Mozart (1756-1791)
Quartet in G minor for piano and strings, K.478

The key of G minor seemed to have a special resonance for Mozart. When he chose to use it, the music that resulted was always of a special impassioned character, whether it was in the early symphony, K.183, the string quintet K.516, the later and incomparably greater Symphony No. 40, K.550, or Pamina's aria, "Ach ich fühl's," from *The Magic Flute*. And, of course, the Piano Quartet, K.478. With this piece Mozart virtually created the genre of piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The first to be composed was the present G minor quartet (it was completed on October 16, 1785); the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than to waste money publishing more works that were beyond the abilities of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The first movement, an imperious Allegro in G minor, features a powerful opening in octaves that plays a strong motivic role throughout the movement. Adroitly placed *sforzandi* stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in the closely related key of B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final movement turns to the conventional "happy ending" of the major key after such expressive weight in the first two movements. But though it is undeniably lighter in mood than what preceded it, the frequent passing chromatic notes, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet and its later companion piece (K.493), Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—Steven Ledbetter

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-chair string and wind players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Leif Ove Andsnes, Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298). Their next disc on BSO Classics, scheduled for release this fall, is a disc of chamber music by American composers William Bolcom (*Serenata Notturna*), Lukas Foss (*For Aaron*), Michael Gandolfi (*Plain Song*, *Fantastic Dances*), and Osvaldo Golijov (*Lullaby and Doina*).

BOSTON SYMPHONY CHAMBER PLAYERS 2010-2011
COMING CONCERTS AT JORDAN HALL

Sunday, January 23, 2011, 3 p.m., with Jonathan Bass, piano, and actors to be announced ◆ LIEBERMANN Sonata for flute and piano, Op. 23 ◆ MOZART Quintet in E-flat for piano and winds, K.452 ◆ STRAVINSKY *L'Histoire du soldat* (complete, with narration and actors)

Sunday, April 3, 2011, 3 p.m., with Inon Barnatan, piano ◆ KURTÁG *Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d; Bagatelles for flute, double bass, and piano, Op. 14d ◆ BRAHMS Trio in E-flat for violin, horn, and piano, Op. 40 ◆ SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

Sunday, May 1, 2011, 3 p.m. ◆ DUTILLEUX *Les Citations*, for oboe, percussion, harpsichord, and double bass ◆ TOMASI *Cinq Danses profanes et sacrées* for wind quintet ◆ RAVEL Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet ◆ DEBUSSY Sonata for flute, viola, and harp ◆ FRANÇAIX Dectet, for winds and strings

Single tickets at $37, $28, and $21 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, January 23, 2011, at 3 p.m. at Jordan Hall

THE BENJAMIN SCHORE CONCERT

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
James Sommerville, horn

with

JONATHAN BASS, piano (Liebermann and Mozart)
JACQUELINE KNAPP (Narrator in *The Soldier's Tale*)
MICHAEL ARONOV (The Soldier in *The Soldier's Tale*)
LELAND GANTT (The Devil in *The Soldier's Tale*)

and BSO members

RICHARD RANTI, associate principal bassoon
THOMAS ROLFS, principal trumpet
TOBY OFT, principal trombone
TIMOTHY GENIS, percussion

LIEBERMANN — Sonata for Flute and Piano, Opus 23 (1987)

I. Lento con rubato
II. Presto energico

Ms. ROWE and Mr. BASS

MOZART — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452

Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

Messrs. BASS, FERRILLO, HUDGINS, SOMMERVILLE, and RANTI

INTERMISSION

Program continues...

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

STRAVINSKY *L'Histoire du soldat (The Soldier's Tale)*
Text by C. F. Ramuz
English version by Michael Flanders and Kitty Black

The Soldier's March
Music for Scene I (Airs by a Stream)
Music for Scene II (Pastorale)
Music for Scene III
The Soldier's March
The Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Little Chorale
The Devil's Song
Great Chorale
Triumphal March of the Devil

JACQUELINE KNAPP (Narrator)
MICHAEL ARONOV (The Soldier)
LELAND GANTT (The Devil)

Messrs. LOWE, BARKER, HUDGINS, RANTI, ROLFS, OFT, and GENIS

Lowell Liebermann (b.1961)
Sonata for Flute and Piano, Opus 23

American composer Lowell Liebermann (b.1961) is a native New Yorker. He had piano lessons as a child, began formal study of composition in his teens, and at sixteen made his professional debut as a pianist, playing his own Piano Sonata No. 1 at Carnegie Hall's Weill Recital Hall. He attended the Juilliard School, where he ultimately received his doctoral degree; he is active as a pianist and conductor in addition to his extensive compositional activities. He has been composer-in-residence for the Dallas Symphony Orchestra, Sapporo Pacific Music Festival, and the Saratoga Performing Arts Center.

Liebermann writes in a tonally centered language, sometimes drawing on music of the past, such as in his Rhapsody on a Theme by Paganini for piano and orchestra, his Fantasy on a Fugue of J.S. Bach (performed by the Chamber Players in spring 2007), and a wind ensemble piece based on a Schubert theme. His opera *The Picture of Dorian Gray* was commissioned and premiered by the Monte Carlo Opera and has been produced several times since. His second opera, *Miss Lonelyhearts*, based on the Nathanael West novella and commissioned by the Juilliard School to mark its centennial, was premiered in April 2006. Other large-scale commissioned works include the Paganini Rhapsody, commissioned by the Indianapolis Symphony and premiered by them with pianist Stephen Hough; his Piano Concerto No. 3, commissioned for Jeffrey Biegel by an eighteen-orchestra consortium; and his acclaimed Trumpet Concerto, commissioned by the New York Philharmonic for its principal trumpet, Philip Smith. In 1999, Stephen Hough's recording of Liebermann's Piano Concerto No. 2 received a Grammy nomination. In November 2010, his Symphony No. 3, Opus 113, was premiered by JoAnn Falletta and the Virginia Symphony.

Liebermann's Sonata for Flute and Piano, Opus 23, has turned out to be one of his most popular pieces, to the point of becoming a recital and recording standard. (He has also written sonatas for flute and guitar and for flute and harp.) Liebermann wrote the fourteen-minute sonata for Paula Robison, a Juilliard colleague, on commission from the Spoleto Festival (U.S.), completing the piece on August 3, 1987. Robison played the premiere at the festival, in Charleston, South Carolina, on May 20, 1988, with French pianist Jean-Yves Thibaudet. The score is dedicated to Robison, who has played the piece many times and also recorded it.

The piece is in two movements. The fantasia-like Lento con rubato ("slow, with flexibility") travels through several changes in texture and mood. The piano writing is lushly and subtly textured (it's clear the composer is a pianist). A repeating piano figure at the start of the piece establishes a stretched triadic tonality with a hint of chromatic exoticism. The flute melody, though rhythmically straightforward, is sinuous in its harmonic shifts. After the restrained first phrases, there are several increasingly active short sections, and a little oscillating figure of quick adjacent semitones becomes an important motive. A recapitulation of the first melody and the semitone figure in quick succession closes the movement.

The second movement, Presto energico, is a scherzo with a triplet-sixteenth-note fundamental rhythm in a variety of meters (6/16, 9/16, 12/16, 15/16, etc.). Liebermann toys with the listener further by occasionally shifting figures from three to four sixteenths. The movement is basically a sonata form. Following a hectic opening, the flute's line becomes sustained and lyrical while the piano continues the basic 3/16 pulse. Liebermann revisits both ideas for a development section, including a false recapitulation (in the wrong "key") and a real one, a near-verbatim repeat of the opening. The ending is rapid-fire, edge-of-the-seat energy.

—Robert Kirzinger

Wolfgang Amadè Mozart (1756-1791)
Quintet in E-flat for piano and winds, K.452

On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, Wolfgang Mozart presented a "grand musical concert" for his own benefit including, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"

The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's opera-going public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto (K.453) he had written for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro moderato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a necessarily (given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

—Marc Mandel

Igor Stravinsky (1882-1971)
L'Histoire du soldat (The Soldier's Tale)

During the first World War, Igor Stravinsky was living in Switzerland, cut off from his family estates by revolution in Russia and from performance royalties of his notorious and popular ballet scores by the impossibility of keeping the Ballets Russes functioning in wartime. The idea occurred to him of creating a small-scale theatrical production that could tour on a shoestring and perform almost anywhere. He chose a plot line adapted from a story by Afanasiev involving encounters between the Devil and a nameless soldier, an Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, divided in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high- and low-pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide 1918 influenza epidemic closed the theaters. Stravinsky quickly adapted the music as a concert suite retaining most of the larger musical numbers, and which was first performed under Ernest Ansermet in London on July 20, 1920. It is through performances of the suite that Stravinsky's work is most often heard.

Though derived from Russian stories, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) was adapted into a wider cultural framework with some reflection of the traditional Faust stories. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin (which symbolizes his soul). He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge, and he tries to get the fiddle back. In one encounter he plays cards with the Devil, and plies him with wine until finally the Devil falls unconscious and he is able to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after he has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic "sound"—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the diablerie. He composed the score in self-contained musical units, most of which he later assembled into the familiar suite. When heard as part of a complete performance with narrator and actors, some of these are repeated ("The Soldier's March," for

example, recurs frequently); these fill out and give shape to the scenes of the play and also give a special feeling to each scene. The narrator, of course, recounts the tale as it unfolds, so that the music becomes more directly illustrative.

—Steven Ledbetter

JONATHAN BASS

Pianist Jonathan Bass appears frequently throughout the United States as soloist and chamber musician. He holds bachelor's and master's degrees from the Juilliard School, where he studied with Adele Marcus and Sascha Gorodnitzki, and a doctor of m usic degree from the Indiana University School of Music, where he was a student of, and teaching assistant to, Menahem Pressler of the Beaux Arts Trio. He also studied at the Tchaikovsky Conservatory in Moscow. He has appeared as concerto soloist with numerous orchestras; made his New York debut at Weill Hall as First Prize-winner of the 1993 Joanna Hodges International Piano Competition, and has performed internationally in, among other cities, Mallorca, Moscow, Tel Aviv, and Warsaw. Collaborative highlights include recitals with violinists Joseph Silverstein, Sarah Chang, Curtis Macomber, Andres Cardenes, Yuri Mazurkevich, and Peter Zazofsky, and cellists Jules Eskin and Leslie Parnas. He has performed extensively as the pianist of the Walden Chamber Players, and as orchestral keyboardist with the BSO at Symphony Hall, Tanglewood, and on two European tours. His other awards include first prizes in the American Pianists Association Beethoven Fellowship Competition and in the American National Chopin Competition. A faculty member at the Boston Conservatory since 1993, he was appointed Chair of the Piano Department in 2008. He has also been teaching since 1994 in the Division for Preparatory and Continuing Education at New England Conservatory.

JACQUELINE KNAPP

Jacqueline Knapp recently appeared with Al Pacino in the HBO film *You Don't Know Jack*. Other films include *Dominick and Eugene* and *Daydream Believer*. Most recently she was Florence Harding on HBO's *Boardwalk Empire*. Other television credits include several soaps, *Law & Order*, and the PBS documentary *Acting Through Life*. On Broadway, she was Maggie in the Tony Award-winning *Dancing at Lughnasa*, which came to Boston following its New York run. Ms. Knapp has appeared in numerous off-Broadway plays and at twenty-three regional theaters, including the Huntington Theatre, where Boston audiences saw her as Lily in *Ah, Wilderness!* She is an acting member, board member, and associate artistic director of the Actors Studio. She also teaches acting for the Actors Studio MFA Theatre Program at Pace University, and continues to offer her very popular workshop entitled "Nourishing and Protecting the Creative Core."

MICHAEL ARONOV

Michael Aronov was recently seen as the lead opposite Kyra Sedgwick in a two-episode arc on TNT's *The Closer*. On the New York stage, he completed a second run of his highly acclaimed solo show, *Manigma*, at the Harold Clurman Theatre. Prior to that he was in Europe, portraying Stanley Kowalski in *A Streetcar Named Desire*. Mr. Aronov received the Elliot Norton Award (best actor) for originating the lead role in *Mauritius* at Boston's Huntington Theatre, appeared in Los Angeles under the direction of Estelle Parsons in *Salome* starring Al Pacino, and worked with Terrence McNally on the world premiere of *Unusual Acts of Devotion* in Philadelphia. A member of the esteemed Actors Studio for nearly a decade, he highlighted his work there in Strindberg's *Playing with Fire* directed by Lee Grant, then took on another Strindberg classic, portraying Jean in *Miss Julie* at the Cherry Lane Theatre. He worked with Joseph Chaikin in the New York premiere of Sam Shepard's *The Late Henry Moss* at the Signature Theatre, and has appeared as the Conquistador in *Spain* at the Lucille Lortel Theatre, Dionysus in Chuck Mee's *The Bacchae 2.1*, and Edgar in an award-winning production of *King Lear*. On television he has been seen in *Blue Bloods*, *White Collar*, *Life on Mars*, *Without a Trace*, *Threat Matrix*, several episodes of the *Law & Order* franchise, Barry Levinson's *The Beat*, *Spin City*, *The Game*, and *All My Children*. His film credits include *Amexicano* (premiered at the Tribeca Film Festival) and two Sundance favorites: *Hedwig and the Angry Inch* and *Lbs.*, which was recently nominated for an Independent Spirit Award. Michael Aronov's honors include a Level 1 Award for Acting from the NFAA (National Foundation for the Advancement of the Arts), an IRNE (Independent Reviewers of New England) Award nomination for best supporting actor, the Greer Garson Award (Dallas, Texas), and an Individual Grant Award from the Belle Foundation.

LeLAND GANTT

LeLand Gantt's credits include the world premiere of Walter Mosley's *The Fall of Heaven* at the Cincinnati Playhouse in the Park, Keith Glover's *In Walks Ed* at both Cincinnati Playhouse in the Park and Long Wharf Theatre, and the Broadway revival of August Wilson's *Ma Rainey's Black Bottom*. His film and television credits include *Miracle at St. Anna*, *Malcolm X*, *Presumed Innocent*, HBO's *The Affair*, *Law & Order*, and *JAG*. He is thrilled to be a part of this project; working with musicians like this reminds him of his days as a front man with The Lee Gantt Show, a traveling Las Vegas-style revue.

BOSTON SYMPHONY CHAMBER PLAYERS 2010-2011
COMING CONCERTS AT JORDAN HALL

Sunday, April 3, 2011, 3 p.m., with Inon Barnatan, piano ◆ KURTÁG *Hommage à R. Sch*, for clarinet, viola, and piano, Op. 15d; Bagatelles for flute, double bass, and piano, Op. 14d ◆ BRAHMS Trio in E-flat for violin, horn, and piano, Op. 40 ◆ SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

Sunday, May 1, 2011, 3 p.m. ◆ DUTILLEUX *Les Citations*, for oboe, percussion, harpsichord, and double bass ◆ TOMASI *Cinq Danses profanes et sacrées* for wind quintet ◆ RAVEL Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet ◆ DEBUSSY Sonata for flute, viola, and harp ◆ FRANÇAIX Dectet, for winds and strings

Single tickets at $37, $28, and $21 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, April 3, 2011, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
William R. Hudgins, clarinet
James Sommerville, horn

with
INON BARNATAN, piano

KURTÁG *Hommage à R. Sch.*, for clarinet (also bass drum), viola, and piano, Opus 15d

1. (merkwürdige Pirouetten des Kapellmeister Johannes Kreisler)
 (curious pirouettes of Kapellmeister Johannes Kreisler)
2. (E.: der begrenzte Kreis...)
 (Eusebius: the delimited circle)
3. (...und wieder zuckt es schmerzlich F. um die Lippen)
 (...and again Florestan's lips tremble in anguish)
4. (Felhö valék, már süt a nap...) (töredék-töredék)
 (I was a cloud, now the sun shines brightly) (fragment-fragment)
5. In der Nacht
 (In the night)
6. Abschied (Meister Raro entdeckt Guillaume de Machaut)
 (Parting. Master Raro discovers Guillaume de Machaut)

Messrs. HUDGINS, ANSELL, and BARNATAN

KURTÁG Bagatelles for flute, double bass, and piano, Opus 14d

Dühös korál
(Furious Chorale)

Hommage à J.S.B.

Mint az mezei virago...
(Like the flowers of the field...)
(Dirge. In memoriam Ligeti Ilona)

Vadul és szelíden
(Wild and Tame)

Virág az ember
(Flowers we are, mere flowers)

A megvadult lenhajú lány
(La Fille aux chevaux de lin—enragée)
(The Girl with the Flaxen Hair—enraged)

Ms. ROWE, Mr. BARKER, and Mr. BARNATAN

Program continues...

BRAHMS Trio in E-flat for violin, horn, and piano, Opus 40

Andante—Poco più animato
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Messrs. LOWE, SOMMERVILLE, and BARNATAN

INTERMISSION

SCHUBERT Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Messrs. BARNATAN, LOWE, ANSELL, ESKIN, and BARKER

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

György Kurtág (b.1926)
Hommage à R. Sch., for clarinet (also bass drum), viola, and piano, Opus 15d
Bagatelles for flute, double bass, and piano, Opus 14d

György Kurtág's birthplace of Lugoj was part of the Austro-Hungarian Empire until 1918, when it was ceded to Romania in the political redrawing of maps that followed World War I. Lugoj in 1926 was in Romania but many of its people, including the Kurtágs, were Hungarian. The family spoke Hungarian at home but at school György was expected to speak Romanian. Kurtág had piano lessons as a boy and ultimately studied with some of the most important Hungarian musicians of the day, including the pianist Pál Kadosa and the composers Sándor Veress and Ferenc Farkas in Budapest. A friendship with György Ligeti gave him access to some of the modern music that was banned or officially discouraged during the early years of the Soviet occupation of Hungary, and Joseph Stalin's death in 1953 led temporarily to some awareness of stimulating musical experimentation in the West. In 1956, though, a populist revolution against the communist regime in Hungary was brutally suppressed by the Soviet military, and the country's borders were closed. Ligeti escaped to Vienna. Kurtág chose to live and work in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach, but where his own music was scarcely known until much later in his life.

The compositions for which Kurtág first received notice were in an ascetic, experimental mode brought about by a reconsideration of his compositional language at the end of the 1950s. He designated a Webern-like 1959 string quartet his "Opus 1" and withdrew most of his earlier scores. Of this period, the song cycle for soprano and piano, *The Sayings of Péter Bornemisza*, Opus 7, is his most important and characteristic piece. In 1970 several important Hungarian musicians formed the New Music Studio in Budapest to present pieces composed with the latest avant-garde techniques, such as improvisation and group composition. In 1973 Kurtág began an open-ended series of piano works (originally ostensibly for

children, like Bartók's *Mikrocosmos*) employing graphics in addition to standard notation and encouraging exploration of creative limits. Called collectively *Játékok* ("Games"), these led to greater exposure for Kurtág outside of Hungary, particularly through two-piano recitals with his wife Márta. In the past twenty years, Kurtág has become recognized as one of the most original and significant composers in the world. He won a "best contemporary composition" Grammy Award in 2004 for his *Signs, Games, and Messages*, as well as the prestigious Grawemeyer Award for his *...concertante...*, Opus 42, in 2005.

Although he has written orchestral music (the BSO has performed his *Grabstein für Stephan* and *Stele*), Kurtág's relatively large and widely varied body of chamber music is the foundation of his mastery. The *Játékok* collection is emblematic of Kurtág's approach to building an *oeuvre*: a repository of ideas, like sketches in a sketchbook, providing the source for further flights of musical fancy. *The Sayings of Péter Bornemisza*, a "Concerto for soprano and piano" from 1963, has also been a fertile source.

Both the Bagatelles, Opus 14d, and *Hommage à R. Sch.*, Opus 15d, are collective works. *Hommage à R. Sch.* dates ultimately from 1990, but the origins of individual movements go back as far as 1975 ("Pirouettes"). "R. Sch." means Robert Schumann; each of the movement titles refers to some aspect of that composer's aesthetic life. There are six movements, although each of the first five is less than a minute long. The last movement is about six, which is very long for Kurtág. The distinctive instrumentation is the same as that of Schumann's *Märchenerzählungen*, Opus 132. *Hommage à R. Sch.* was premiered on October 8, 1990, in Budapest.

"Johannes Kreisler," the curious pirouettist of the first movement, is a double reference. Kreisler was a character invented by the great writer and music critic E.T.A. Hoffmann a generation before Schumann; the character (Kreisler) was a frustrated composer and the "hero" of Hoffmann's *Kreisleriana*. Schumann in turn took the title of that volume for his own 1838 album of piano pieces. The pirouettes are illustrated by each instrument. "E." in the dreamy second movement is one of Schumann's alter-ego characters, Eusebius, representing the introspective side of his personality. The piece is a tiny canon derived from Kurtág's *Kafka Fragments*.

Florestan—"F." of the third movement—is Schumann's fiery side. Here his emotions make his "lips tremble painfully." Note the static title of Eusebius's movement, versus the active one of Florestan's; the music reflects the difference. Florestan's movement is homophonic, that is, all three voices combining rhythmically (but not quite exactly). The title of the calm and lyrical fourth movement, "I was a cloud, now the sun already shines" is appended with "fragment-fragment"; at twenty-eight seconds, this is the shortest movement, and it moves directly into the quick ("Presto") and turbulent "In the Night." The final movement, "Parting," is subtitled "Master Raro discovers Guillaume de Machaut." Master Raro occupies a sensible middle ground between Eusebius and Florestan. The reference to the 14th-century composer Machaut is a hint to the complex canonic counterpoint in this still and astonishing movement. A bass-drum stroke out of the blue closes the piece.

* * * * *

The Bagatelles, Opus 14d, for flute, double bass, and piano, date from 1981 and were premiered in London on June 14, 1982. Again each movement is very brief; the whole group lasts about ten minutes. Several of the pieces have places in other Kurtág sets for various instrumental combinations. The set begins with "Furious Chorale," which also exists as a four-hands piano *Játékok*. The piece proceeds with sharp, uneven, angry bass notes for the piano and sustained chords for the bass and flute, with a brief digression. The second bagatelle, "Hommage à J.S.B.," of course refers to J.S. Bach, and exists in several versions. The movement has a steady sixteenth-note pulse in the flute until the cadence, with the double bass accompanying, frequently using flute-like harmonics. The piano joins partway through. The third bagatelle, "Like the flowers of the field," takes its title from a poem of Péter Bornemisza: "As the meadow flowers, as the shadows, as the bubble are we...," which itself refers to the biblical sentiment of temporality expressed in the New Testament's *1 Peter* 24: "For all flesh is as grass, and all the glory of man as the flower of grass." Flute again takes the slow, flowing melody of this largo movement, which, apart from one sudden burst, is primarily calm.

"Wild and Tame" contrasts quick sixteenth-note figures and accented notes against sustained, quiet sonorities. "Flowers we are, mere flowers," which relates to the same sentiment as in the third bagatelle, is extremely calm and sustained; there are also several versions of this movement, beginning with songs from *The Sayings of Péter Bornemisza*. The final movement is a romping play on the subject of Debussy's little piano piece "Girl with the Flaxen Hair," who, in Kurtág's continuation of her tale, has apparently gone berserk. (This also exists as a *Játékok* for piano.)

—Robert Kirzinger

Johannes Brahms (1833-1897)
Trio in E-flat for violin, horn, and piano, Opus 40

Brahms composed this striking trio in 1865, at the end of a glorious outpouring of chamber music. He had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless instrument. But Brahms always remained loathe to use the newfangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.

Brahms completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May of 1865, and took part himself (as pianist) in the first performance that December, in Karlsruhe. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but eighteen years later he had a change of heart, and wrote to Simrock: "My horn trio should be provided with a viola part instead of the cello! With cello it sounds dreadful, but splendid with viola!" Simrock agreed to print a viola part, too (it could only increase sales), but he refused Brahms's request to suppress the cello part. Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form—the only one in his entire chamber music output. It alternates two ideas—the opening Andante in E-flat and a Poco più animato in a related minor key—in a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement, identified by its tempo marking as "sad" ("*mesto*"), is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

—Steven Ledbetter

Franz Peter Schubert (1797-1828)
Quintet in A for piano and strings, D.667, *Trout*

Schubert began this quintet in the summer of 1819, during a three-month vacation with a close friend, the singer Johann Michael Vogl, who was also an important interpreter of his songs. Together they journeyed to Linz and Steyr, in Upper Austria, which was Vogl's native district and where, together with their host's family (which included eight daughters), they spent many happy evenings performing Schubert's piano music and songs. Among Vogl's friends in Steyr was one Sylvester Paumgartner, an amateur cellist and wind player who held frequent musicales. Paumgartner commissioned from Schubert a piano quintet, with two stipulations: that it use the same ensemble—piano, violin, viola, cello, and double bass—as a then-popular work by Johann Nepomuk Hummel (1778-1837), a contemporary of Beethoven seldom heard today; and that it include a theme-and-variations movement—which subsequently gave the quintet its nickname—based on Schubert's popular song written two years earlier, *Die Forelle* ("The Trout"). Where the later piano quintets of Schumann and Brahms are scored for piano with string quartet (two violins, viola, and cello), Schubert's instrumentation makes for a different kind of musical texture, with a more open, airier sound, given the wider string range from top (violin) to bottom (double bass), while also affording the viola a stronger presence within the string ensemble, given the absence of a second violin.

Clearly Schubert found much satisfaction in writing this relaxed, enjoyable work, a satisfaction perhaps reflected in the fact that he cast it in five rather than the usual four movements. The first movement is expansive in both its lyricism and energy. The second is a straightforward "song form" in which the thematic materials, once stated, are repeated without a development section. The relaxed feel of this second movement is heightened by Schubert's choice of F major as the movement's home key (which places it in an entirely different sound-world from the A major of the opening movement), and by his use of third-related key areas to shape the movement as a whole (D major for the second theme; A-flat for the repeat of the opening material, which in turn leads back to the home F).

Following the propulsively energetic scherzo comes the variation movement, which is set in D major. The theme is heard first in the strings alone, then given, respectively, to piano, viola, and then combined cello and double bass as the first three variations take their course. The fourth variation brings the obligatory minor-mode treatment (starting in D minor), though it doesn't stay in the minor mode for very long. The final variation, beginning in B-flat, hints at far-off harmonic realms before returning to D major for the closing Allegretto, which uses an accompaniment figure in the piano harking back to Schubert's original song. The fifth and final movement of the quintet is as *gemütlich* (genial and good-natured) as can be, hinting again that in this work Schubert was not aiming to stretch boundaries or explore new musical vistas, but that he wrote this piece on request, simply to provide pleasure, a pleasure extended to listeners and performers alike.

—Marc Mandel

BOSTON SYMPHONY CHAMBER PLAYERS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-chair string and wind players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Leif Ove Andsnes, Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recordings, on BSO Classics, are a disc of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A) and a disc of chamber music by American composers William Bolcom (*Serenata Notturna*), Lukas Foss (*For Aaron*), Michael Gandolfi (*Plain Song, Fantastic Dances*), and Osvaldo Golijov (*Lullaby and Doina*).

INON BARNATAN

Pianist Inon Barnatan, an Avery Fisher Career Grant recipient, is rapidly gaining interntional recognition. Highlights of his 2010-11 season include debuts with the Cincinnati Symphony, Deutsches Symphonie-Orchester Berlin, and the Academy of St. Martin in the Fields (as conductor and pianist for its United States tour). He returned to the Houston Symphony, with which he made his U.S. concerto debut in 2007, and gave recitals in Chicago, Vancouver, and at the Concertgebouw in Amsterdam. Upcoming engagements include his debut with the Amsterdam Sinfonietta, and appearances at the festivals of Aspen, La Jolla, Santa Fe, and Spoleto USA. An avid chamber musician, he completed three seasons as a member of the Chamber Music Society of Lincoln Center's CMS Two, and participated in the Society's first iTunes digital download, released by Deutsche Grammophon. Last season he curated a festival of Schubert's late solo piano and chamber music works, presented by CMS. The project has also been acclaimed at the Concertgebouw, the Festival de México, and at the Library of Congress. Mr. Barnatan is a recipient of the Andrew Wolf Chamber Music Prize in Rockport, awarded every two years to an exceptional chamber music pianist. He has performed as soloist with the Philadelphia Orchestra, San Francisco Symphony, and Cleveland Orchestra. Recital highlights include New York's Metropolitan Museum, London's Wigmore Hall, the Louvre, the Rising Stars series at the Ravinia Festival, and Michigan's Gilmore Festival. He has performed at Carnegie Hall, the 92nd Street Y, Kennedy Center, Salla Verdi in Milan, the Royal Festival Hall and Queen Elizabeth Hall in London, Vienna's Musikverein, Shanghai's Arts Theatre, the Salle Gaveau in Paris, and at the Verbier Festival. Born in Tel Aviv in 1979, Inon Barnatan started playing the piano at three, studied with Victor Derevianko, and made his orchestral debut at eleven. In 1997 he moved to London to study at the Royal Academy of Music with Maria Curcio (a student of Artur Schnabel) and Christopher Elton; Leon Fleisher was an influential mentor. In 2006 he moved to New York City, where he resides today.

BOSTON SYMPHONY CHAMBER PLAYERS 2010-2011
FINAL CONCERT OF THE SEASON AT JORDAN HALL

Sunday, May 1, 2011, 3 p.m. ◆ DUTILLEUX *Les Citations*, for oboe, percussion, harpsichord, and double bass ◆ TOMASI *Cinq Danses profanes et sacrées* for wind quintet ◆ RAVEL Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet ◆ DEBUSSY Sonata for flute, viola, and harp ◆ FRANÇAIX Dectet, for winds and strings

Single tickets at $37, $28, and $21 can be purchased at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, May 1, 2011, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Elizabeth Rowe, flute
Haldan Martinson, violin	John Ferrillo, oboe
Steven Ansell, viola	William R. Hudgins, clarinet
Jules Eskin, cello	Richard Svoboda, bassoon
Edwin Barker, double bass	James Sommerville, horn

with
TIMOTHY GENIS, percussion (BSO member)
JESSICA ZHOU, harp (BSO member)
MARK KROLL, harpsichord

DUTILLEUX — *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion

For Aldeburgh 1985
From Janequin to Jehan Alain

Messrs. FERRILLO, KROLL, BARKER, and GENIS

TOMASI — *Cinq Danses profanes et sacrées*, for wind quintet

Danse agreste (Allegretto)
Danse profane (Scherzando)
Danse sacrée (Lent – *hiératique*)
Danse nuptiale (Scherzando)
Danse guerrière (Sauvagement frénétique)

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Ms. ZHOU; Messrs. LOWE, MARTINSON, ANSELL, and ESKIN; Ms. ROWE; Mr. HUDGINS

INTERMISSION

DEBUSSY — Sonata for flute, viola, and harp

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

Ms. ROWE, Mr. ANSELL, and Ms. ZHOU

Program continues...

FRANÇAIX *Dixtuor*, for wind quintet and string quintet

Larghetto tranquillo – Allegro
Andante
Scherzando
Allegro moderato

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE; Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER

BSO Classics, Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Henri Dutilleux (b.1916)
Les Citations, Diptych for oboe, harpsichord, double bass, and percussion

Henri Dutilleux was born in Angers, France, on January 22, 1916, and now lives in Paris. He began his musical studies in Douai, then, between 1933 and 1938, studied at the Paris Conservatoire. In the latter year he won the Prix de Rome. After his return to France, he worked from 1945 to 1963 as director of music productions for Radio Française. In 1961 he was appointed professor of composition at the École Normale de Musique, accepting the same position at the Conservatoire in 1970.

Though one of the most respected of contemporary composers, Dutilleux made his reputation relatively late, at least partly because he has never fit comfortably in any of the pigeonholes of contemporary composition, so he has been neither supported nor attacked



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as a member of this or that "school." He is a careful, fastidious worker, never eager to rush the completion of a piece (his most frequently performed work, *Métaboles*, was commissioned for the fortieth anniversary of the Cleveland Orchestra in 1957-58 but not finished until 1964). Further, he destroyed most of his earlier compositions, which, to his mind, too strongly reflected the youthful influence of Ravel. Thus, his reputation was long based almost entirely on a mere half-dozen pieces composed after World War II: the piano sonata of 1947, two symphonies (1951, 1957-59, the second commissioned by the BSO for its seventy-fifth anniversary), *Métaboles*, a ballet score entitled *Le Loup* (1953), and a concerto for cello and orchestra written for Rostropovich with the poetic title *"Tout un monde lointain..."* (1967-70). In addition to a number of other orchestral works, there is also a body of chamber music and incidental music for the theater. In September 1997 he completed his second Boston Symphony commission, *The shadows of time*, premiered by Seiji Ozawa and the BSO that October and recorded by them later that season. More recently, the BSO co-commissioned a song cycle, *Les Temps l'Horloge*, for the orchestra's 125th anniversary; this was given its American premiere by the BSO with soprano Renée Fleming under James Levine's direction in November 2007.

Les Citations is a chamber work in two movements, lasting just over twelve minutes, for an unusual combination of instruments. The movements bear the titles "For Aldeburgh 85" and "From Janequin to Jehan Alain" (the latter refers to two French composers, one of the sixteenth century, one who died early in World War II). The composer has explained the titles, and the origin of the piece:

> In June 1985, while spending the summer as Composer-in-Residence at the Aldeburgh Festival, I wrote a piece for oboe, harpsichord, and percussion for the seventy-fifth birthday of Peter Pears, who had co-founded the festival with Benjamin Britten. Entitled *For Aldeburgh 85*, this brief piece could not stand on its own, and so I thought of ways of expanding it, notably by adding a double bass to the three other instruments in order to give greater density to the tiny ensemble, which was singularly lacking in true bass instruments.
>
> In working on it in June 1990, I was haunted by the memory of Jehan Alain, who had met with a heroic end on 20 June 1940 in the course of a voluntary reconnaissance mission during the defense of Saumur. Accordingly I included in this section a quotation of a theme by Jehan Alain that is combined with a motet attributed to Janequin, which had itself been used by Alain in one of his organ works. Even in the first section I had already quoted a brief excerpt from Britten's *Peter Grimes* in homage to Peter Pears, who had created the title role. From that moment onward, the title of this diptych—*Les Citations*—seemed the obvious one to choose.—Henri Dutilleux

—Steven Ledbetter

Henri Tomasi (1901-1971)
Cinq Danses profanes et sacrées, for wind quintet

Henri Tomasi was born in Marseille to Corsican parents. His father encouraged his musical talent, sending him to the Marseille Conservatoire, and when the child gained enough skill presented him, Mozart-like, as a prodigy in the homes of the wealthy. A brilliant and imaginative pianist, Tomasi began earning a living performing in a variety of settings as a teenager, a practice he continued after the city of Marseille gave him a scholarship to continue his formal studies in Paris, where he won the Prix de Rome along with a first prize in orchestral conducting. His career as a conductor and his compositional life blossomed in parallel over the ensuing decade. In the 1940s Charles Munch took an interest in his music, leading the premiere of his Symphony in C; later, as music director of the Boston Symphony Orchestra, Munch led the BSO in Tomasi's 1939 Ballade for alto saxophone and orchestra with soloist Marcel Mule, for whom the piece was written.

Tomasi tended generally toward picturesque inspiration in his concert works, among which are several with exotic inspirations referencing Cambodia, Laos, and Brazil, as well as his parents' birthplace of Corsica. There are numerous concertos and concertante works, including the Ballade mentioned above as well as a full-fledged Concerto for alto sax and orchestra, and solo-plus-ensemble works for violin, cello, double bass, piano, trombone, flute, oboe, clarinet, bassoon, and guitar. He also wrote numerous operas, music dramas, and ballets. The lyric drama *Miguel Mañara*, based on the O.V. de Milosz play, is considered among his finest works. Its theme of a Don Juan-like character's renunciation of a debauched life resonated with Tomasi, who spent time at a Dominican monastery and other retreats. Another major work is his opera *L'Atlantide*, a mainstream success produced at the Paris Opera in 1959.

Although his music was sometimes criticized for its conservatism, Tomasi's early style comfortably compares to that of his French contemporaries (late Ravel, as well as Poulenc and Françaix, etc.). He was clearly determined, however, to broaden his expressive approach even late in his life. Many of his works of the 1960s reveal serious concern with social issues, including a piece memorializing Federico García Lorca and the symphonic poem *Chant pour le Viet-Nam*, based on a text by Sartre.

Tomasi wrote his *Cinq Danses profanes et sacrées* for wind quintet in 1963 for a Prague-based ensemble. The titles of the dances clearly indicate their character. **"Danse agreste"** ("Rustic") is an Allegretto, fast on both ends and featuring shifts of meter, short motifs, repeated notes, and a bassoon ostinato. A middle section is in a slower and freer tempo, with short solos for oboe and clarinet. **"Danse profane,"** marked "*Scherzando*," has horn in a solo role. Listen for the very low and quiet measures for clarinet and bassoon. **"Danse sacrée,"** marked "like a prayer" ("*hiératique*" implies "ritualistic") is a chorale featuring a bassoon melody. In the middle section, harmonies and texture become more mysterious and evocative. **"Danse nuptial"** ("Wedding"), another *scherzando*, briefly brings together a number of quick, short figures for individuals and the ensemble, laid out almost like tiles. This movement is almost a reflection of the **"Danse agreste"** in mood, even featuring a recitative-like section in the middle. The "savagely frenetic" final dance, **"Danse guerrière"** ("Warlike") is again quick. It puts the bassoon through its paces and introduces a number of interesting effects, for example the flutter-tongue falling chromatic in the flute as well as clarinet and bassoon's rapid glissandi to the final chord.

—Robert Kirzinger

Maurice Ravel (1875-1937)
Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: *"pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette."* Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The

cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp; this employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Steven Ledbetter

Claude Debussy (1862-1918)
Sonata for flute, viola, and harp

Late in his life Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed—No. 1 for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series: "The fourth will be for oboe, horn and harpsichord," but no fourth sonata was ever completed. The projected fifth sonata would have been for trumpet, clarinet, and bassoon, while the sixth was to have been the largest of all, combining all the instruments previously employed plus a double bass for a large concerted piece.

The Sonata for flute, viola, and harp was completed in the fall of 1915. It had a private first performance at the home of the publisher Durand on December 10, 1916, and a first public performance at a charity concert on March 9, 1917. Debussy had originally planned to write this sonata for flute, oboe, and harp, but a stroke of inspiration suggested the viola instead of the oboe as a way of mediating between woodwind and plucked strings. Melodic ideas are stated in the various instruments in a free-sounding form and recur in a different order, sometimes with, sometimes without much variation. Though there is some passing of material from one instrument to another, each of the three instruments for the most part retains its own special melodic character, so that we hear three very gallic personages participating in an elegant discourse.

—Steven Ledbetter

Jean Françaix (1912-1997)
Dixtuor, for wind quintet and string quintet

Jean Françaix was born in Le Mans, the son of the director of the conservatory there. His talent was recognized early, and he was sent to the Paris Conservatory where he studied with Nadia Boulanger. Temperamentally aligned with such composers as Poulenc and Milhaud, he was also an excellent pianist who often performed his own pieces. Wide success as a composer came through performances of such works as the Eight Bagatelles for piano and string quartet, played at the International Society for Contemporary Music Festival in Vienna in 1932. He had a taste for the stage, writing several operas and ballets including the operas *La Main de gloire* (1945) and *La Princesse de Clèves* (1965). He was a brilliant and inquisitive orchestrator, and wrote concertante vehicles for the entire range of orchestral soloists, including a quadruple concerto for flute, oboe, clarinet, bassoon, and orchestra; a concerto for harpsichord, flute, and strings; a guitar concerto, and, among his last works, a concerto for accordion (1993). One of his best-known accomplishments was his orchestration of Poulenc's *L'Histoire de Babar* at the composer's request.

Françaix wrote his late, four-movement Dectet in 1986 for the German-based Linos Ensemble, which gave the world premiere on July 8, 1987, at Bad Kissingen. In some ways this mostly G major piece could be a descendent of Mozart's divertimentos and serenades—entertainment music that may be more than first meets the ear. The opening movement's slow introduction establishes the melodic and contrapuntal approach characterizing the entire piece. The mood is relaxed and genteel. Following this larghetto passage, the movement—by far the longest of the four—embarks on an extended Allegro using the same theme, now faster, with extended development featuring short solos for individual players. A slightly darker, lyric passage provides a diversion and returns briefly just before the final cadence.

The melancholy second movement features the higher woodwinds—oboe, flute, or clarinet—individually, accompanied by the remainder of the group, with strings in lush counterpoint. The third movement is a quirky *scherzando* with a slower and even quirkier Trio-like section, both of which have very quick figures in the higher voices against a relatively staid, but sometimes rhythmically tricky, bass section. The bubbly finale, Allegro moderato, is short and to the point, keeping up a running eighth-note foundation for brief melodic forays for the treble instruments.

—Robert Kirzinger

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